

*SRI  
GAURA-  
GOVINDARCANA-  
SMARANA-  
PADDHATI*

BY  
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## Introduction

*amāni mānada hañā kṛṣṇa-nāma sadā la'be  
braje rādhā-kṛṣṇa-sevā mānase karibe*

"Be humble and give all respect to others. Always chant the holy name of Lord Kṛṣṇa, and within your mind render *sevā* to Rādhā-Kṛṣṇa in Vraja." (CC. Antya 6.237)

*'mane' nija-siddha-deha kariyā bhāvan  
rātri-dine kare braje kṛṣṇera sevan*

"In his mind, the *sādhaka* contemplates his own *siddha-deha*. Day and night he serves Śrī Kṛṣṇa in Vraja." (CC. M. 22.157)

*siddha-dehe cinti' kare tāhāi sevan  
sakhī-bhāve pāya rādhā-kṛṣṇera caran*

"While deep in meditation, the *sādhaka* performs *seva* within his *siddha-deha*. By adopting this *sakhī-bhāva*, he will attain the lotus feet of Śrī Śrī Rādhā-Kṛṣṇa." (CC. M. 8.229)



The *Śrī Gaura-govindārcana-smaraṇa-paddhati* by Śrīpāda Gopālaguru Gosvāmī, the *Śrī Gaura-govindārcana-smaraṇa-paddhati* by Śrīpāda Dhyānacandra Gosvāmī, and the *Śrī Gaura-govindārcana-paddhati* by Śrīpāda Siddha Kṛṣṇadāsa Bābā are collectively known as *paddhati-traya*, and are the *bhajana-paddhatīs* of the Śrī Caitanya Vaiṣṇava Sampradāya. Following the format established by Śrī Gopālaguru Gosvāmī, Śrī Dhyānacandra composed his book and included the *Aṣṭa-kā'ya-līlā-smaraṇa-krama*.

A *paddhati* is a handbook or manual meant to aid a *sādhaka* in performing *bhajana* successfully. This particular *paddhati's* focus is to help the *sādhaka* attain *mañjarī-bhāva*.

Among the five chief disciples of Śrī Vakreśvara Paṇḍita, Gopālaguru was the special object of Mahāprabhu's mercy. He was the son of Murāri Paṇḍita, and his name was Makaradhvaja Paṇḍita, although Mahāprabhu called him Gopāla. When Śrī Gaura lived in Nīlācala, Gopāla engaged in His service. Even though he was still a child, he was very skillful in his *sevā*. The Lord showed very strong *vātsalya* affection for him, and personally gave him the title "Gopālaguru."

One day, Caitanya Mahāprabhu went outside the village to tend to his bodily needs. Gopāla was standing some distance away with a waterpot in his hand ready to serve the Lord. He noticed that the Holy Name, which always blissfully danced on Mahāprabhu's tongue, was not to be heard. Wondering how this could be, he then saw that the Lord was holding his tongue with his hand. After a short while, Gopāla, being full of curiosity, inquired from the Lord, "Prabhu! Why are you holding your tongue like that?" Mahāprabhu answered, "The words *kṛṣṇa kṛṣṇa* always dance on my tongue, and even when I'm unclean they don't stop. One is forbidden to chant the



*kṛṣṇa-nāma mahā-mantra* when he is unclean. Transgressing that injunction is an offense. For this reason, I hold my tongue to keep it still."

Gopāla replied, "Prabhu! Elegant words don't adorn my little mouth, but still, in order to understand, I am asking. Your beautiful body doesn't have a trace of uncleanness. It is *sac-cid-ānanda-maya* and always pure. Your 'going to the bathroom' is an illusion. That's just your pretending to be human. You are independent, but if an ordinary *jīva* should die while evacuating, without chanting the Holy Nāme, how will he attain the transcendental state?"

Hearing these profound words from the boy, the Lord replied, "Gopāla, you have spoken correctly. In chanting the *śrī-kṛṣṇa-nāma* there is no consideration of cleanliness or uncleanness. Chanting is always auspicious for the *jīva*. You have caused me to remember the highest injunction. From today, you shall bear the title *guru*." Mahāprabhu told the devotees this story, and the news quickly spread everywhere. Soon all the Vaiṣṇavas began to call Gopāla "Śrī Gopālaguru."

Gopālaguru Gosvāmī became the *ācārya* of the Gambhīrā Maṭha, and when he became old, he wanted to arrange for someone to continue the worship of Śrī Śrī Rādhā-Kānta. To obtain a suitable *sevaka*, he offered a mental prayer to the lotus feet of Śrīman Mahāprabhu. One night, the Lord appeared to Gopālaguru and said, "Gopāla! The *sevaka* you seek will be the first person you see tomorrow morning. Accept him without hesitation. Like you, he will be learned in all the transcendental *śāstras*. He will preserve well the worship of Śrī Śrī Rādhā-Kānta and reveal my glories to the whole world."

Hearing this order from Mahāprabhu in his dream, Gopālaguru became ecstatic. The next morning, after his morning duties, he went to his doorway. The first person he saw was a very peaceful young *brāhmaṇa* who had been standing there waiting to see him. When the youth approached, he offered *daṇḍavats* to Gopālaguru's lotus feet. The Gosvāmī remembered his dream and blissfully offered the young man his blessings. Seeing his peaceful nature and absorption in *kṛṣṇa-bhakti*, Gopālaguru gave him *mantra-dikṣā*, etc., and named him Śrī Dhyānacandra.

After receiving initiation, Śrīpāda Dhyānacandra served his *guru* with great devotion. Gopālaguru Prabhu engaged him in caring for Śrī Śrī Rādhā-Kānta. After a short while in *govinda-sevā*, he received the dress of a Vaiṣṇava ascetic from his *guru*, and was then ordered to visit Śrī Vṛndāvana-dhāma.



Śrīla Bhaktivinoda Thākura often referred in his books to Śrī Gopālaguru and Śrī Dhyānacandra, and in several cases quoted from their *paddhatis*. In his *Jaiṇa-dharma*, practically the last third of the book is devoted to them as they converse with the characters Vijaya-kumāra and Vrajanātha. In the beginning of chapter 26, Bhaktivinoda writes,

Bābājī Mahāśaya says, "In the house of Kāśī Miśra at Śrī Puruṣottama, Śrī Gopālaguru Gosvāmī, the disciple of Śrī Vakreśvara, nowadays occupies the honored seat of Śrīman Mahāprabhu. Have *darśana* of his holy feet



and take his instruction respectfully. He is now the custodian of the teachings of Śrī Rūpa Gosvāmī."<sup>1</sup>

At the end of chapter 30, we find the following:

One afternoon Vijaya and Vrajanātha, sitting on the seashore, were looking to the sporting waves of the sea and thought within themselves that human life was also full of waves like that. Nobody knows what shall come to pass the next moment. We must learn the process of worship through the way of love from Śrī Gurugosvāmī. Vrajanātha said, "I have seen the method that Śrī Dhyānacandra Gosvāmī has propounded. If we can get some instruction from our preceptor, it may perhaps produce good results. I shall make a copy of that method." Having thus resolved, he prayed to Śrī Dhyānacandra Gosvāmī to let him have a copy of that method. Śrī Dhyānacandra said, "I am not in a position to give you any copy of that. You shall have to secure permission from Śrī Gurugosvāmī." When both of them proposed to Śrī Gosvāmī about the matter, he said, "Well, come to me with the copy." According to that permission, Vijaya and Vrajanātha both took the copy of that method. They thought that at leisure moments they would go to Gurugosvāmī and make the matter clear from him.

Śrī Dhyānacandra Gosvāmī was a past master in all subjects. Especially in the matter of worship of Hari he was second to none. He was the first and foremost of all the disciples of Śrī Gopālaguru Gosvāmī. He taught Vijaya and Vrajanātha all the truths about *hari-bhajana*, considering them quite competent to learn all the matters about worship. From time to time Vijaya and Vrajanātha used to have all their doubts about the matter removed. They at first made the relation between the daily conduct of life and the daily character of Śrīman Mahāprabhu clear from Śrī Gurugosvāmī and engaged themselves enthusiastically to *aṣṭa-kālīna-bhajana*, or worship in eight different ways during the eight *praharas* (three hours making a *prahara*) of the whole day and night.<sup>2</sup>

As *Jaiva-dharma*'s story continues, Śrī Gopālaguru Gosvāmī instructs his students extensively in the matters of *rasa* and *līlā-tattva*. Then later on, he elaborates on the *ekādaśa-bhāva*<sup>3</sup> they had received from their *guru* at the time of *dīkṣā*. Bhaktivinoda also includes a discussion of these eleven items in his *Harināma-cintāmaṇi* and *Caitanya śikṣāmṛta*.

Near the end of *Jaiva-dharma*, Gopālaguru Gosvāmī says:

Śrīman Mahāprabhu entrusted Śrī Svarūpa Dāmodara Prabhu with the work of writing a treatise on the *rasa-tattva* and its method of practice. On the order of the Lord he divided this treatise into two parts. In one part he

<sup>1</sup> Śrīla Thakura Bhaktivinoda, *Jaiva-dharma*, trans. Bhakti Sadhak Nishkinchana Maharaj (Madras: Sri Gaudiya Math, 1975), 383.

<sup>2</sup> Ibid., 429

<sup>3</sup> The eleven items pertaining to their *siddha-dehas*



has described the most sophisticated esoteric method, and in the other the gradual course. And again he instituted this esoteric method in Śrī Raghunātha dāsa Gosvāmī, who illustrated it in his writings. He taught the gradual course to Śrīmad Vakreśvara Gosvāmī, who is the very treasure of this *maṭha*. I spoke that method to Śrī Dhyānacandra, who has kept a note of it, which you have already collected from him.<sup>4</sup>



*manera smaraṇa prāṇa,                      madhura madhura nāma,*  
*jugala-bilāsa smṛti-sāra*  
*sādhya sādhana ei,                      ihā boi āra nāi,*  
*ei tattva sarva-siddhi-sāra*

“Chanting these sweet names and practicing *smaraṇa* in the mind is my very life. Contemplating this *rādhā-kṛṣṇa-yugala-vilāsa* is the essence of *līlā-smaraṇa*. This *tattva* is both the means and the goal, and is the cream of all mystic *siddhis*. Other than this, there is no other way.” (*Prema-bhakti-candrikā* 61)



<sup>4</sup> *Jaiva-dharma*, 568.



# Śrī Gaura-Govindārcana-Smaraṇa-Paddhati By Śrīpāda Dhyānacandra Gosvāmī

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## Smaraṇa-krama

(1)

*sādhako brāhma-muhūrte cotthāya niṣeṣṭa-nāmāni smaret kirtayed vā—*

*sa jayati viśuddha-vikramah  
kanakābhaḥ kamalāyatekṣaṇah  
vara-jānu-lambi-sad-bhujo  
bahudhā bhakti-rasābhinartakah*

**T**he auspicious system of *smaraṇa* is here being described: Arising from sleep during the *brāhma-muhūrta*, the *sādhaka* should either perform *smaraṇa* or *kīrtana* of his Deity's numerous names. All glories to the golden-complexioned Gaurahari, who has large lotus-like eyes and beautiful arms that hang down to His excellent knees. He continually dances in movements saturated with *bhakti-rasa*, and He possesses great transcendental power.

(2)

*śrī-rāmeti janārdaneti jagatām nātheti nārāyaṇety  
ānandeti dayāpareti kamalākānteti kṛṣṇeti ca  
śrīman nāma-mahāmr̥tābdhi-laharī-kallola-magnam muhur  
muhyantaṁ galad-aśru-netram avaśaṁ mām nātha nityam kuru*

O Śrī Rāma! Śrī Janārdana! Śrī Jagannātha! Śrī Nārāyaṇa! Śrī Ānanda! Śrī Dayāpara! Śrī Kamalākānta! Śrī Kṛṣṇa! Śrī Svāmī! Please make tears fall uncontrollably from my eyes, free me from illusion and submerge me repeatedly in the waves of the great ocean of nectar that is Your holy names.

(3)

*śrī-kānta kṛṣṇa karuṇāmaya kañjanābha  
kaivalya-vallabha mukunda murāntaketi  
nāmāvaliṁ vimala mauktika-hāra-lakṣmī-  
lāvanya-vañcana-karīṁ karavāṇi kaṇṭhe*

Śrīkānta, Kṛṣṇa, Karuṇāmaya, Kañjanābha, Kaivalyapati, Mukunda and Murāntaka— this list of transcendental names reproaches the beauty of even a string of spotless pearls. I shall wear this garland of holy names around my neck.



(4)

*kṛṣṇa rāma mukunda vāmana vāsudeva jagadguro  
matsya kacchapa narasimha varāha rāghava pāhi mām  
deva-dānava-nāradādi munīndra-vandya dayānidhe  
devakī-suta dehi me tava pāda-bhaktim acañcalām*

O Kṛṣṇa! Rāma! Mukunda! Vāmana! Vāsudeva! Jagadguro! Matsya! Kacchapa! Narasimha! Varāha! Rāghava! Please protect me. O Deva-dānava-nāradādi-munīndra-vandya (to be saluted by the demigods, demons and Nārada Muni)! Dayānidhi! Devakī-suta! Give me unflinching devotion to Your lotus feet.

(5)

*he gopālaka he kṛpā-jala-nidhe he sindhu-kanyā-pate  
he kāmśāntaka he gajendra-karuṇā-pāriṇa he mādhaba  
he rāmānuja he jagattraya-guro he puṇḍarikākṣa mām  
he gopī-jana-nātha pālaya param jñāmi na tvām vinā*

O Gopālaka! Kṛpā-jala-nidhi! Sindhu-kanyā-pati! Kāmśāntaka! Gajendra-karuṇākārī! Mādhaba! Rāmānuja! Jagattraya-guro! Puṇḍarikākṣa! Gopījana-nātha! I know no one but You. Please protect me.

(6)

*śrī-nārāyaṇa puṇḍarika-nayana śrī-rāma sitā-pate  
govindācyuta nanda-nandana mukundānanda dāmodara  
viṣṇo rāghava vāsudeva nṛhare devendra-cūḍāmaṇe  
saṁsārārṇava-karṇa-dhāraka hare śrī-kṛṣṇa tubhyaṁ namaḥ*

O Nārāyaṇa! Puṇḍarika-nayana! Śrī Rāma! Sitā-pati! Govinda! Acyuta! Nanda-nandana! Mukunda! Ānanda! Dāmodara! Viṣṇu! Rāghava! Vāsudeva! Nṛhari! Devendra-cūḍāmaṇi! Saṁsāra-sindhu-karṇa-dhāra! Hari! Kṛṣṇa! I offer my obeisance unto You.

(7)

*bhāṇḍireśa śikhaṇḍa-maṇḍana vara śrikhaṇḍa-liptāṅga he  
vṛndāraṇya-purandara sphurad-amandendīvara śyāmala  
kālindī-priya nanda-nandana parānandāravindekṣaṇa  
śrī-govinda mīkunda sundara-tano mām dīnam ānandaya*

O Bhāṇḍiravateśvara! Mayura-piccha-bhūṣaṇa! Śreṣṭha! Candana-caraitaṅga! Vṛndāvanendra! Dedīpyamāna-utkrṣṭa-indīvara-tulya-śyāmala (effulgent and dark blue like a lotus flower)! Kālindī-priya! Nandanandana! Paramānanda! Aravindekṣaṇa! Govinda! Mukunda! Sundara-tanu! I am very miserable. Please make me happy.



## Bhūmi-praṇāma

(8)

After that, the *sādhaka* shall offer his obeisance to Mother Earth, saying:

*samudra-mekhale devi  
parvata-stana-maṇḍale  
viṣṇu-patni namas tubhyaṁ  
pāda-sparśaṁ kṣamasva me*

O Samudra-mekhalī! Parvata-stana-maṇḍalī! Devi Viṣṇu-patni! I offer my obeisance unto you. Please forgive me for touching you with my feet.

## Śrī Navadvīpa Dhyāna

(9)

*tato bahir gatvā maitra-kṛtyādi-vidhiṁ kuryāt, danta-dhāvanādim ācāret, śuddhāsane pūrvāb-  
himukhī upaviśya niścala-manāḥ*

*smaret śrīmad gaura-candraṁ  
swardhunyā dakṣiṇe taṭe  
cintāmaṇi-citta-dhāmani  
śrī-navadvīpa-nāmake*

Then, going outside, the *sādhaka* will pass urine and stool, and brush his teeth according to his regulation (or *sāstra*). After that he will sit on a purified seat facing the east and will meditate with a steady mind on Śrī Navadvīpa-dhāma. He will do *līlā-smaraṇa* of Śrī Gauracandra in *cintāmaṇi-maya* Navadvīpa, which lies on the southern bank of the Gaṅgā.

(10)

*swardhunyās cāru-tire sphuritam atibṛhat-kurma-prsthābha-gātraṁ  
ramyārāmāvṛtam sanmaṇi-kanaka-mahā-sadma-śaṇḍaiḥ paritam  
nityaṁ pratyālayodyat-praṇaya-bhara-lasat-kṛṣṇa-saṁkīrtanāṭyaṁ  
śrī-vṛndāvaty abhinnaṁ tri-jagad anupamaṁ śrī-navadvīpam iḍe*

That *dhyāna* is as follows: On the bank of the beautiful Gaṅgā lies Śrī Navadvīpa-dhāma. It is covered with delightful garden groves and resembles the surface of a tortoise shell in shape. There are rows of great palaces, and in each one a *prema*-filled *kṛṣṇa-kīrtana* is going on. I pray to that Navadvīpa-dhāma, which is non-different from Śrī Vṛndāvana-dhāma and unequalled in the three worlds.

(11)

*phullac chrīmad druma-valli-tallaja-lasat-tirā taraṅgāvali-  
ramyā manda-marum-marāla-jalaja-śreṇiṣu bhṛṅgāspadam*



*sad-ratnācīta-divya-tīrtha-nivahā śrī-gaura-pādāmbuja-  
dhūli-dhūsaritāṅga-bhāva-nicitā gaṅgāsti sampāvanī*

The banks of the Gaṅgā are adorned with beautiful blossoming trees and creepers, and are cooled by a gentle breeze that arises from her waves. Groups of black bees happily sport in four kinds of lotus flowers, and in the water swans, *cakravākas* and other birds play. The bathing *ghāṭas* on her banks are made of precious gems. She exhibits various ecstasies due to her waters being purified and turned grayish by the dust of Śrī Gaurāṅga's lotus feet.

(12)

*tasyās tira-suramya-hema-surasā-madhye lasac chri-nava-  
dvīpo bhāti sumanṅalo madhu-rīpor ānanda-vanyo mahān  
nānā-puṣpa-phalāḍhya-vṛkṣa-latikāramyo mahat sevito  
nānā-varṇa-vihaṅgamāli-ninadair hṛt-karṇa-hārī hi yaḥ*

The soil of this holy land on the banks of the Gaṅgā is a beautiful golden color. This most auspicious Śrī Navadvīpa has been inundated by a flood of *kṛṣṇa-prema* and is being worshipped by multitudes of devotees. There are various kinds of fruits and flowers in the trees and creepers. Groups of multicolored birds lost in *prema* make sweet sounds that steal away the hearts and ears of everyone.

(13)

*kāṇḍam mārakataṁ prabhūta-viṭapi-śākhā suvarṇātmikā  
patrālīḥ kuruvinda-komala-mayī prāvālikāḥ korakāḥ  
puṣpāṇām nikaraḥ suhṛaka-mayo vaidūryakiyā phala-  
śreṇī yasya sa ko 'pi śākhī-nikaro yatrātimātrojjvalaḥ*

The opulence of Navadvīpa-dhāma is transcendently extraordinary. There are trees there that have trunks made of emeralds, branches of gold, delicate leaves of sapphires and rubies, buds of coral, diamond flowers and cat's-eye (*vaidūrya*) fruits. These indescribable trees are eternally self-effulgent.

(14)

*tan madhye dvīja-bhavya-loka-nikarāgārāli-ramyāṅgam  
ārāmopavanāli-vilasat vedī-vihārāspadam  
sad-bhakti-prabhayā virājita-mahā-bhaktāli-nityotsavam  
praty āgāram aghāri-mūrti-sumahad-bhātiha yat pattanam*

Within that great ever-existing city lives a group of mild-natured *brāhmaṇas*. Their houses have pleasant courtyards attached, along with beautiful pleasure gardens and groves. Here and there among the groves are sporting areas with platforms for sitting. These effulgent devotees are always having great festivals and celebrations, because in each of their houses a *mūrti* of Śrī Kṛṣṇa resides.



## Śrī Guru Dhyāna

(15)

*evam bhūte śrī-navadvīpa-madhye manasi nivāsam kṛtvā tatra śrī-gurudevasya śayyotthāna-  
mukha-prakṣāḷana-danta-dhāvanādi-krameṇa yathā-yogyam sevām kuryāt sevānantaram  
dhyāyet yathā yāmale—  
tatra śrī-guru-dhyānam—*

*kṛpā-marandānvita-pāda-pankajam  
śvetāmbaram gaura-ruciṁ sanātanam  
śandam sumālyābharaṇam guṇālayam  
smarāmi sad-bhaktam aham gurum harim*

Thus, in his *mānasa-deha*, the *sādhaka* should meditate on himself as a resident of Navadvīpa and an eternal associate of Śrī Gaurasundara. He should make all arrangements for when his *gurudeva* awakens and then help him with his morning duties, such as washing his face, brushing his teeth, or whatever the appropriate service might be.

Then he will meditate on his *gurudeva* as described in the *Yāmala*: I meditate upon Śrī Hari who has assumed the form of Śrī Guru. He has an eternal body filled with pure devotion and His lotus feet are full of the nectar of mercy. He has a golden complexion, wears pure white cloth and is adorned with a fragrant garland. He is the abode of all good qualities and the bestower of good fortune.

## Śrīman Mahāprabhu Dhyāna

(16)

*śrī-guru-parama-guru-parātpara-guru-parameṣṭhi-guruṇām anugāmitvena śrīman mahāprabhor  
mandiram gacchet. tatra tad-ājñayā śrī navadvīpa-candrasya śayyotthānam suvāsita-jalena śrī-  
mukha-prakṣāḷanādi-krameṇa sevām kuryāt.*

*tatra śrīman mahāprabhor dhyānam yathā ūrddhvāmnāye (3.15)—*

*dvī-bhujam svarṇa-ruciram  
varābhaya-karam tathā  
premāliṅgana-sambaddham  
grāntam hari-nāmakam*

Then, in his *mānasa-deha*, the *sādhaka* will follow his *guru*, *parama-guru*, *parātpara-guru* and *parameṣṭhi-guru* to the temple of Śrīman Mahāprabhu. By their order, he will awaken the Lord and offer Him scented water for washing His lotus face, etc., and do other *sevā* as is appropriate. Then he will meditate upon the Lord as described in the *Ūrddhvāmnāya-saṁhitā*: Absorbed in *prema*, the golden Lord Gaura stands holding one hand in the benediction pose and the other in the pose for awarding fearlessness, while He incessantly chants the holy names.



## Śrī Vṛndāvana Dhyāna and Nisānta-līlā-smaraṇa

(17)

*anantaram śrī-vṛndāvanam dhyāyet—*

*vṛndāvanam divya-latā-paritam  
latāś ca puṣpa-sphuritāgra-bhājah  
puṣpānyapi sphīta-madhu-vratāni  
madhu-vratāś ca śruti-hāri-gītāḥ*

Then he will meditate on Śrī Vṛndāvana-dhāma as follows: Śrī Vṛndāvana is covered with many varieties of celestial creepers, and these creepers are fully adorned with beautiful flowers. Hovering around these flowers are large swarms of black bees whose humming sounds are sweeter than the songs of the *Vedas*.

(18)

*madhye vṛndāvane ramye  
pañcāśat-kuñja-maṇḍite  
kalpa-vṛkṣa-nikuñje tu  
divya-ratna-maye gr̥he*

Fifty *kuñjas* full of wish-fulfilling trees decorate the center of this delightful Vṛndāvana forest. In one of these groves is a cottage made of heavenly gems.

(19)

*tatra siddha-dehena śrī-rādhā-kṛṣṇayor nisānta-līlām smared yathā—*

*niśāvasāne śrī-rādhā-kṛṣṇau śrī-vṛndā-niyukta-rasamaya-parama-vidagdha-śuka-śāri-vṛnda-  
padya-paṭhana-janita-prabodhau api gādhopagūhana-sukha-bhaṅgād asahiṣṇu tayā kṣaṇam  
avakāśyamāna-jāgarau tat-tat-padya-prapaṭhita-niśāvasāna-sātaṅkau puṣpamayānanda-talpotthi-  
tau sva-sva-kuñjāt tat-kālāgata-śrīmal-lalitā-viśākhādi-priya-sakhī-vṛnda-sanarma-vāg-vilāsena  
sāntarānandau kakkhaṭy udita-jaṭilā-śravaṇāt saśaṅkau saṅga-tyāga-bhayam asahamānau tau  
bhītyotkanṭhākulau sva-sva-gr̥ham gacchataḥ.*

In his *siddha-dēha*, the *sādhaka* will meditate on the *nisānta-līlā* of Śrī Śrī Rādhā-Kṛṣṇa as They rest in this cottage of jewels. At the end of night, under the order of Śrī Vṛndā, a group of transcendental male and female parrots awaken Rādhā and Kṛṣṇa by reciting poetry. Although the parrots are unable to bear disrupting Rādhā-Kṛṣṇa's happiness and close embrace for even a moment, still they must awaken Them.

As that excellent poetry is being recited, Yugala Kiśorī-Kiśora awaken and, alarmed that the end of night has already come, quickly arise from Their pleasure bed of flowers. Then Lalitā, Viśākhā and other *priya-sakhīs* arrive from their respective *kuñjas* full of jokes and laughter, making the Divine Couple very blissful. But then They hear the monkey Kakkhaṭī speak Jaṭilā's name and become afraid. What a dilemma! They are afraid of being caught by Jaṭilā, but They also can't bear the thought of sepa-



rating! Overcome by fear and anxiety, Rādhā and Kṛṣṇa then return to Their respective homes.

### Śrī Guru Praṇāma

*evam krameṇa śrī-gauracandrasya śrī-rādhā-kṛṣṇayor lilām smaret. niśānta-lilā-smaraṇānantaram gurvādīn daṇḍavat praṇamet yathā—*

In this way, the *sādhaka* will meditate on the *lilās* of Gauracandra and Rādhā-Kṛṣṇa. At the end of his *niśānta-lilā-smaraṇa*, he will offer *daṇḍavats* to his *guru* and the other Vaiṣṇavas as follows:

*ajñāna-timirāndhasya  
jñānāñjana-śalākayā  
cakṣur unmilitam yena  
tasmai śrī-gurave namaḥ*

I offer my respectful obeisance unto Śrī Guru. My eyes were blinded by the darkness of ignorance, and he has opened them with the torchlight of knowledge.

### Śrī Gauracandra Praṇāma

(20)

*iti mantram paṭhitvā śrī-gurum daṇḍavat praṇamya evam parama-guru-parātpara-guru-parameṣṭhi-guru-gosvāmi-caraṇān krameṇa daṇḍavat praṇamet. tataḥ śrī-gauracandram praṇamet—*

Reciting the previous *mantra* he will offer *daṇḍavats* to his *guru*, *parama-guru*, *parātpara-guru*, *parameṣṭhi-guru* and the Six Gosvāmīs. Then he will offer obeisance to Śrī Gauracandra with the following *mantra*:

*viśvambharāya gaurāya  
caitanyāya mahātmāne  
śaci-putrāya mitrāya  
lakṣmīśāya namo namaḥ*

I offer my humble obeisance again and again to that great soul who is known as Viśvambhara (maintainer of the universe), Gaura, Caitanya, Śaci-putra, the Husband of Lakṣmī and the Friend of All.

### Śrī Nityānanda Praṇāma

(21)

*nityānandam aham vande  
karṇe lambita-mauktikam  
caitanyāgraja-rūpeṇa  
pavitri-kṛta-bhūtalām*



I offer my humble obeisance unto Śrī Nityānanda Prabhu, who has a single pearl dangling from one of His ears. He is the elder brother of Śrī Caitanya Mahāprabhu, and the purifier of the earth.

## Śrī Advaita Praṇāma

(22)

*nistāritāśeṣa-janaṁ dayāluṁ  
premāmṛtābdhau parimagna-cittam  
caitanya-candrāḍṛtam arcitaṁ tam  
advaita-candraṁ śirasā namāmi*

With my head at His feet, I offer my humble obeisance unto the merciful Śrī Advaitacandra, whose heart is drowned in the ocean of *prema*. He delivers infinite numbers of devotees, and is honored and worshipped by Śrī Caitanyacandra.

## Śrī Gadādhara and Śrī Śrīvāsa Praṇāmas

(23)

*gadādhara namas tubhyaṁ  
yasya gaurāṅgo jīvanam  
namas te śrī-śrīnivāsa-  
paṇḍita prema-vigraha*

O Śrī Gadādhara! Śrī Gaurāṅga is your very life. I offer my humble obeisance unto you. Śrī Śrīvāsa Paṇḍita! You are the very form of *prema*. I also offer my humble obeisance unto you.

(24)

*evam krameṇa gaura-bhakta-gaṇān daṇḍavat praṇamet.*

In the same way as previously mentioned, the *sādhaka* will offer *daṇḍavats* to all the devotees of Śrī Gauracandra.

Then:

*śrī-navadvīpa-dhāmne namaḥ  
śrī-gaṅgāyai namaḥ  
śrī-saṅkīrtanāya namaḥ  
śrī-gauḍa-maṇḍalāya namaḥ*

## Śrī Rādhā-Kṛṣṇa Praṇāma

*kandarpa-koṭi-ramyāya  
sphurad-indīvara-tviṣe  
jagan-mohana-līlāya  
namo gopendra-sūnave*



I offer my humble obeisance unto Nandanandana Śrī Kṛṣṇa, who is more charming than millions of Cupids, whose bodily splendor resembles the blue lotus, and who enchants the universes by His alluring pastimes.

(25)

*tapta-kāñcana-gaurāṅgi  
rādhe vṛndāvanēśvari  
vṛṣabhānu-sute devi  
praṇamāmi hari-priye*

I offer my humble obeisance unto Śrī Rādhā, whose bodily complexion is like molten gold, and who is the Queen of Vṛndāvana. She is the daughter of King Vṛṣabhānu and is very dear to Śrī Kṛṣṇa.

### Śrī Anaṅga Mañjarī Praṇāma

(26)

*śrī-rādhikā-prāṇa-samām kaniyaśiṁ  
viśākhikā-śikṣita-saukhya-sauṣṭhavām  
līlāmṛtenocchalitāṅga-mādhurīm  
anaṅga-purvām praṇamāmi mañjarīm*

I offer my most humble obeisance to Śrīmatī Anaṅga Mañjarī, whose body overflows with the sweetness of *līlāmṛta*. She has learned from Viśākhā how to serve carefully and gracefully. She is identical to the life-force of Śrī Rādhā, and she is Śrī Rādhā's younger sister.

### Aṣṭa-sakhī, etc. Praṇāma

(27)

*lalitādi-parama-preṣṭha-sakhī-vṛndebhyo namaḥ  
kusumikādi-sakhī-vṛndebhyo namaḥ  
kastūryādi-nitya-sakhī-vṛndebhyo namaḥ  
śaśimukhyādi-prāṇa-sakhī-vṛndebhyo namaḥ  
kuraṅgākṣyādi-priya-sakhī-vṛndebhyo namaḥ  
śrī-rūpādi-mañjarībhyo namaḥ  
śrī-dāmādi-sakhī-vṛndebhyo namaḥ  
sarva-gopa-gopībhyo namaḥ  
vraja-vāsībhyo namaḥ  
śrī-vṛndā-vipinebhyo namaḥ  
śrī-rāsa-maṇḍalāya namaḥ  
śrī-yamunāyai namaḥ  
śrī-rādhā-kunḍa-śyāma-kunḍābhyām namaḥ  
śrī-govardhanāya namaḥ  
śrī-dvādaśa-vipinebhyo namaḥ  
śrī-vraja-maṇḍalāya namaḥ*



*śrī-mathurā-maṇḍalāya namaḥ*  
*sarvāvatārebhyaḥ namaḥ*  
*ananta-koṭi-vaiṣṇavebhyaḥ namaḥ*

## Vaiṣṇava Praṇāma

*vāñchā-kalpa-tarubhyaś ca*  
*kṛpā-sindhubhya eva ca*  
*patitānām pāvanebhyaḥ*  
*vaiṣṇavebhyaḥ namo namaḥ*

I offer my respectful obeisance unto all the Vaiṣṇava devotees of the Lord. They are just like desire trees who can fulfill everyone's dreams, and they are full of compassion for the fallen conditioned souls.

## Snāna

(28)

*atha snānam ācaret yathā—nady ādau pravāhābhimukhe tadāgādiṣu pūrvābhimukhī tīrthāni*  
*āhvayed yathā—*

Then, one's bath shall be done as follows:

At a river or stream, facing in the direction of the current, or at a pond or lake, facing the easterly direction, one shall invoke the holy rivers thus:

*gaṅge ca yamune caiva*  
*godāvari sarasvatī*  
*narmade sindho kāveri*  
*jale 'smiṇ sannidhiṁ kuru*

O Gaṅgā, Yamunā, Godāvari, Sarasvatī, Narmadā, Sindhu, Kāveri! Please become present in this water.

(29)

*mahā-pāpa-bhaṅge dayālo nu gaṅge*  
*mahēśottamāṅge lasac citta-raṅge*  
*drava-brahma-dhāmācyutāṅghryabjaje mā*  
*pūnihina-kanye pravāhormmi-dhanye*

O merciful Gaṅgā, destroyer of great sins! With a joyful heart, you always sport on the head of Lord Śiva. You are pure spirit in a liquid form, born from the feet of Lord Viṣṇu. O daughter of the Lord! You create a garland of continuous waves. O holy one, please make me pure!



(30)

*viṣṇor nābhy-ambu-madhyād vara-kamalam abhūt tasya nālī-sumeror  
madhye niḥsyandamānā tvam asi bhagavati brahma-lokāt prasūtā  
khād-bhraṣṭā rudra-mūrdhni praṇipatīta-jalā gām gatāsiti gaṅgā  
kas tvām yo nābhivanden madhu-mathana-hara-brahma-saṃparka-pūtām*

O Bhagavati Gaṅgā! You have descended from the spiritual world. After being born from the water in Lord Viṣṇu's navel, you flowed through the stem of the beautiful lotus growing there and fell from the heavens onto the head of Lord Rudra. You have been purified by the touch of Lord Hari, Lord Śiva, and Lord Brahmā. Who could not praise you?

(31)

*gaṅgā gaṅgeti yo brūyāt  
yojanānām śatair api  
mucyate sarva-pāpebhyo  
viṣṇu-lokam sa gacchati*

O Gaṅgādevī! You have descended a great distance from the spiritual world. Whoever calls out your holy name is liberated from all sins and goes to Viṣṇuloka.

(32)

After invoking the Gaṅgā, the *sādhaka* will invoke the Yamunā as follows:

*cidānanda-bhānoḥ sadā nanda-sūnoḥ  
para-prema-pātri drava-brahma-gātri  
aghānām lavitri jagat-kṣema-dhātri  
pavitri-kriyānno vaṣṭur mitra-putri*

Śrī Yamunādevī is a transcendental manifestation of Śrī Nandanandana. She is a vessel of *prema* and has a body of liquid spirit. She is the destroyer of all sins, and she brings good fortune to the whole universe. O Daughter of the Sun, please make our bodies pure.

(33)

Then, he will invoke the blessings of Śrī Rādhā-kuṇḍa:

*rādhikā-sama-saubhāgya  
sarva-tīrtha-pravandita  
prasīda rādhikā-kuṇḍa  
snāmi te salile śubhe*

O Śrī Rādhikā-kuṇḍa, you have obtained good fortune equal to that of Śrī Rādhā, and you are highly praised among all the holy places. I am bathing in your sacred waters. Please be gracious toward me.



## Tilaka Dhāraṇa

(34-36)

*lataḥ śukla-vastre paridhāya śrī-hari-mandira-dhāraṇam kṛtvā śrī-hari-nāmākṣaram anḱayed  
gātre—*

Then, after dressing himself in pure, white cloth, the *sādhaka* shall write the names of Hari on his body. He shall also apply *tilaka* to the appropriate 12 places as described in this *mantra* from the *Padma Purāṇa*, *Uttara-khaṇḍa*:

*lalāṭe keśavam dhyāyen  
nārāyaṇam athodare*

*vakṣaḥ-sthale mādham tu  
govindam kaṇṭha-kūpake*

*viṣṇum ca dakṣiṇe kuṇḍau  
bāhau ca madhusūdanam  
trivikramam kandhare tu  
vāmanam vāma-pārsvake*

*śrīdharam vāma-bāhau tu  
hr̥ṣīkeśam ca kandhare  
pr̥ṣṭhe tu padma-nābhām ca  
kaṭyām dāmodaram nyaset*

*tat prakṣālana-toyam tu  
vāsudeveti mūrdhani*

On the forehead—Keśava; on the belly—Nārāyaṇa; on the chest—Mādhava; on the hollow of the throat—Govinda; on the right side of the abdomen—Viṣṇu; on the right arm—Madhusūdana; on the right shoulder—Trivikrama; on the left side of the abdomen—Vāmana; on the left arm—Śrīdhara; on the left shoulder—Hr̥ṣīkeśa; on the upper back—Padmanābha; on the lower back—Dāmodara.

Then, after washing his hands, he shall place the remaining water on his head, while uttering *om vāsudevāya namaḥ*.

## Śrī Jagannātha Miśrera Mandira Dhyāna

(37)

*pūrvavat sthīrāsane sthīra-cittaḥ tatrāḍau śrī-navadvīpa-madhye śrī-ratna-mandire ratna-  
simhāsanopari bhakta-vṛnda-parisevitam śrī-śrī-kṛṣṇa-caitanya-devam gurvādi-krameṇa dhyātvā  
būjayet.*

*tatrāḍau śrī-jagannātha-miśrasya mandiram dhyāyet—  
yathā caitanyārcana-candrikāyām—*



*śrī-jagannātha-miśrasya  
mandirāṅganam uttamaḥ  
nānā-ratna-maṇi-yuktair  
vicitra-mandira-puram*

Then, in the same way he previously meditated on his *gurus*, the *sādhaka* will sit quietly and do his *pūjā*. With a steady mind he meditates on Śrī Kṛṣṇa Caitanyadeva in a temple of jewels in Navadvīpa-dhāma. The Lord sits on a jewelled throne, and devotees serve Him on all sides. Before doing this *āhyāna* and *pūjā*, however, he will first meditate on Śrī Jagannātha Miśra's *mandira* as described in the book *Śrī Caitanyārcana-candrikā*: Along with the home of Śrī Jagannātha Miśra Mahāśaya are a beautiful temple and courtyard that are decorated with various kinds of fine gemstones.

(38)

*tan-madhye ravi-kānti-nindi-kanaka-prākāra-satorāṇam  
śrī-nārāyaṇa-geham agra-vilasat saṁkīrtana-prāṅgaṇam  
lakṣmy-antaḥpura-pāka-bhoga-śayana-śrī-candraśālāṁ puram  
yad-gaurāṅga-harer vibhāti sukhadaṁ svānanda-samvṛhitam*

In the middle of this compound there is a temple for Śrī Nārāyaṇa that has arched doorways and golden walls more splendid than the rays of the sun. In front of the *nārāyaṇa-mandira* there is a courtyard where *kīrtana* is performed. In the inner portion of the *mandira* are the kitchen of Śrī Lakṣmidevī, a dining room, a bedroom and a *candraśālā*<sup>1</sup> that are all very beautiful. Śrī Gaurāṅga resides in this delightful compound, completely absorbed in His own ecstasy and possessing a form of extraordinary splendor.

(39)

*tan-madhye nava-cūḍa-ratna-kalasaṁ vrajendra-ratnāntarā  
muktā-dāma-vicitra-hema-pāṭalam sad-bhakti-ratnācitam  
veda-dvāra-sad-aṣṭa-mṛṣṭa-maṇi-ruṭ-śobhā-kavāṭānvitam  
sac-candrātapa-padma-rāga-vidhu-ratnāmbiyan-mandiram*

A temple adorned with the jewel of pure devotion sits in the middle of this estate. Around the top of that temple are nine very beautiful jewelled pots. Sapphires decorate the interior, and strings of pearls hang from the golden ceiling. There are four doors, each divided into eight panels studded with eight types of jewels. From the ceiling, a canopy hangs from four ropes, with fringe made of rubies and moonstone dangling from it.

(40)

*tan-madhye maṇi-citra-hema-śacite mantrārṇa-yantrānvite*

<sup>1</sup> A *candraśālā* is a small room at the top of a house for viewing the surrounding scenery.



*ṣaṭ-koṇāntara-karṇikāra-śikhara-śrī-keśaraiḥ sannibhe  
kūrmākāra-mahiṣṭha-yoga-mahasi śrī-yoga-pīṭhāmbuje  
rākeśāvali-sūrya-lakṣa-vimale yad-bhāti simhāsanam*

In this *mandira* is a *yoga-pīṭha* lotus (*yantra*) made of gold, decorated with jewels, and containing the letters of the six-syllable *gaura-mantra*. It is shaped like a tortoise shell and is very beautiful. This is the place where the majestic meeting of *bhagavān* and His *bhaktas* always takes place. The center of this *yoga-pīṭha* is a hexagram that resembles the *karṇikā*, or seed-vessel, of a lotus. This *pīṭhāmbuja* is as brilliant as millions of suns and moons, and is very pure and holy.

(41)

*pārśvādhaḥ-padma-paṇi-ghaṭita-hari-maṇi-stambha-vaidūrya-prṣṭham  
citra-chādāvalambī-pravara-maṇi-mahā-mauktikam kānti-jālam  
tūlāntaś cīna-celāsanam-udupa-mṛdu-prānta-prṣṭhopadhānam  
svarṇāntaś citra-mantram vasu-hari-caraṇa-dhyāna-gamyāṣṭa-koṇam*

In this *yoga-pīṭhāmbuja* there is a throne with its lower sides inlaid with rubies, columns made of sapphires, and a backrest made of *vaidurya* stone (lapis-lazuli). It has a splendid canopy with clusters of gems and pearls suspended from it. This throne has a cotton-stuffed cloth seat, a beautiful soft moon-shaped bolster, and eight legs. The letters of the *mantra* (*klīm gaurāya namaḥ*) on this octagonal *pīṭhāmbuja* are made of gold and jewels.

(42-44)

*tan-madhye śrī-gaura-candram  
vāme śrī-gadādharam  
tad-dakṣiṇe vadhūtendram  
śrīlādvaitam tataḥ smaret*

*tad-dakṣiṇe śrīnivāsam  
smaret śrī-panḍitottamam  
smaret śrī-bhakta-vṛndam ca  
catur-dikṣu suveṣṭitam*

*śrīmad-gaura-bhakta-vṛnde  
svīya-svīya-gaṇānvite  
rūpa-svarūpa-pramukhe  
sva-gaṇa-sthān gurūn smaret*

Then the *sādhaka* shall meditate on Śrī Gaura in the center of that throne, with Śrī Gadādhara to His left. Nityānanda Prabhu stands to His right, Śrī Advaita is just to the right of Nityānanda Prabhu, with Śrī Śrīvāsa Paṇḍita to the left of Śrī Gadādhara. Then he shall meditate on Gaurāṅga's *bhaktas*, who surround the Lord on all sides. They are divided into groups headed by different *gurus*, beginning with the group of Rūpa Gosvāmī and Svarūpa-Dāmodara.



## Śrī Guru-smaraṇa and Ātma-dhyāna

(45-47)

*latrādaḥ śrī-guru-smaraṇam yathā sanat-kumāra-saṁhitāyām—*

*śaśāṅkāyuta-saṁkāśam  
varābhaya-lasat-karam  
śuklāmbara-dharam divya-  
śukla-mālyānulepanam*

*prasanna-vadanam śāntam  
bhajanānanda-nirvṛtam  
divya-rūpa-dharam dhyāyet  
varadam kamalekṣaṇam*

*rūpa-pūrva-guru-gaṇān-  
ugalam sevanotsukam  
evam rūpam gurum dhyāyen  
manasā sādhaḥ śuciḥ*

Before meditating on all the *bhaktas*, first *guru-smaraṇa* should be done as described in the *Sanat-kumāra Saṁhitā*: The *guru* is as radiant and cooling as 10,000 moons. His beautiful hands display the *mudras* of benediction and awarding fearlessness. He wears white cloth and is decorated with *candana* and a transcendental white garland. He has a very happy face, is peaceful and delights in his *bhajana*. He has a *sac-cid-ānanda* form, readily gives his blessings, and has lotus eyes. He is very handsome, with two arms and a golden complexion, and is radiant with youth (*kaiśora*). He very faithfully follows his *guru-gaṇa*, beginning with Śrīla Rūpa Gosvāmī, and is very eager to serve the Lord. In this way, with a pure mind, the *sādhaka* shall meditate on his *guru-deva*.

(48)

*tat-samīpe sevotsukam ātmānam bhāvayed yathā—*

*divya-śrī-hari-mandirādhyā-tilakam kaṇṭham sumālānvitam  
vakṣaḥ śrī-hari-nāma-varṇa-subhagam śrīkhaṇḍa-liptam punaḥ  
śuddham śubhra-navāmbaram vimalatām nityam vahantiṁ tanum  
dhyāyec-chrī-guru-pāda-padma-nikṣep sevotsukam cātmanam*

The *sādhaka* shall meditate on himself as wearing *tilaka* on his forehead, a fragrant garland around his neck, with beautiful holy names and *prasādi-candana* on his chest. On his body he always wears a fine, new white cloth. In this pure transcendental body he shall approach the lotus feet of his *guru*, very eager for service.



## Śrī Gaurāṅga, etc. Dhyāna, Pūjā, Mantra and Gāyatrī

(49)

*śrīman-mauktika-dāma-baddha-cikuraṁ susmera-candrānanam  
śrīkhaṇḍāguru-cāru-citra-vasanam srag-divya-bhūṣāñcitam  
nṛtyāveśa-rasānumoda-madhuram kandarpa-veśojjvalam  
caitanyam kanaka-dyutiṁ nija-janaiḥ saṁsevymānam bhaje*

Then he shall meditate on Śrī Caitanya as such: I worship the golden-hued Śrī Caitanya, whose beautiful hair has been bound with a string of pearls. His moonlike face bears a gentle, sweet smile, and His body is anointed with *candana*, *aguru* and a beautiful cloth. He is decorated with a transcendental garland and ornaments of the same nature. Absorbed in dancing, He is ecstatic from tasting the sweetness of *rasa*. He is more brilliant than the god of love, and is always being served by His devotees.

(50)

*kañjārendra-vinindi-sundara-gatiṁ śrī-pādam indīvara-  
śreṇī-śyāma-sad-ambaram tanu-rucā sāndhyendu-saṁmardakam  
premodghūrṇa-sukañja-khañjana-madā-jin-netra-hāsyānanam  
nityānandam ahaṁ smarāmi satataṁ bhūṣojjvalāṅga-śrīyam*

Then, the *dhyāna* of Śrī Nityānanda Prabhu: Let me always remember that brightly smiling face of Śrī Nityānanda Prabhu, whose beautiful movement ridicules the graceful gait of an elephant. His cloth resembles a cluster of blue lotus flowers and His bodily effulgence conquers the splendor of the rising moon at sunset. His *prema*-saturated rolling eyes defeat the pride of a restless *khañjana* bird (wagtail).

(51)

*sad-bhaktāli-niṣevitāṅghri-kamalam kundendu-śuklāmbaram  
suddha-svarṇa-ruciṁ subāhu-yugalam smerānanam sundaram  
śrī-caitanya-dṛṣaṁ varābhaya-karam premāṅga-bhūṣāñcitam  
advaitam satataṁ smarāmi paramānandaika-kandam prabhum*

In this way, the *dhyāna* of Śrī Advaita Prabhu is done: I meditate upon that root of transcendental joy, Śrī Advaita Prabhu, whose lotus feet are always served by the *bhaktas*. He wears cloth as white as the moon or a *kunda* flower (jasmine). He has a pure golden complexion, beautiful arms and a smiling face. His eyes always lovingly gaze upon the lotus face of Śrī Caitanya Mahāprabhu. He readily grants benedictions and fearlessness to the devotees, and His lustrous body is ornamented with *prema*.

(52)

*kāruṇyaika-maranda-padma-caraṇam caitanya-candra-dyutiṁ  
tāmbūlārpaṇa-bhaṅgi-dakṣiṇa-karam śvetāmbaram sad-varam  
premānanda-tanum sudhā-smita-mukham śrī-gaura-candreksaṇam  
dhyāyec chrīla-gadādharam dvija-varam mādhyura-bhūṣojjvalam*



Then Śrī Gadādhara Paṇḍita Gosvāmi's *dhyāna*: I meditate on Śrī Gadādhara Paṇḍita Gosvāmi, whose lotus feet are full of the nectar of compassion. He has a lustre like that of Śrī Caitanya-candra. With His outstretched right hand, He offers *tāmbula* to the mouth of Śrī Caitanya. He dresses in fine white cloth, is the best of the *sādhus*, and is the very form of blissful love. He has a sweet, smiling face, and His eyes are addicted to gazing at the form of Śrī Gaura. He is adorned with the mood of *mādhurya-rasa*, and is the best of the twice-born.

(53)

*śrī-caitanya-padāravinda-madhu-pāṇi sat-prema-bhūṣojjvalāḥ  
śuddha-svarṇa-ruco dṛg-ambu-pulaka-svedaiḥ sad-aṅga-śriyaḥ  
sevopāyana-pāṇayaḥ smita-mukhāḥ śuklāmbarāḥ sad-varāḥ  
śrīvāsādi-mahāśayān sukha-mayān dhyāyema tām pāṇśadān*

Then: We meditate upon Śrī Śrīvāsa Thākura and his companions, who, like black bees, drink the honey from the lotus feet of Śrī Caitanya. They are radiant with *prema* and have pure golden complexions. Their beautiful bodily limbs are decorated with tears of joy, trembling, and perspiration, and their hands are always rendering *seva*. They are smiling and very happy, and are wearing white cloth. They are the best of *sādhus*.

(54)

*iti smaraṇānantaram śrī-guror ājñayā śrīman-mahāprabhuṁ ṣoḍaśopacārādibhiḥ tan-mūla-  
mantreṇaiva pūjayet.  
śrīman-mahāprabhu-mantroddhāro yathā ūrddhvāmnāye śrī-vyāsaṁ prati śrī-nārada-vākyam*  
(3.14-16)

*aho gūḍhatamaḥ praśno  
bhavatā parikirtitaḥ  
mantram vakṣyāmi te brahman  
mahā-punya-pradam śubham*

Then, by the order of his *guru*, the *sādhaka* shall offer *pūjā* to Śrīman Mahāprabhu with the sixteen articles of worship<sup>1</sup> and the six-syllable *gaura-mantra*. In the *Ūrddhvāmnāya-saṁhitā*, there is a statement concerning this *gaura-mantra*, wherein Śrī Vedavyāsa says to Śrī Nārada: "O Brāhmaṇa, you have asked which *mantra* is used in worshipping Bhagavān Śrī Gaurāṅga. This question is very profound. I shall speak of this greatly pious and auspicious *mantra* to you."

<sup>1</sup> The sixteen *upacāras* are *āsana*, *svāgata*, *pādya*, *arghya*, *ācamaniya*, *madhuparka*, *ācamaniya*, *snāna*, *vasana*, *ābharana*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*, *vandanā*.

The ten *upacāras* are *arghya*, *pādya*, *ācamana*, *madhuparka*, *punar ācamana*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*.

The five *upacāras* are *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*.



(55)

*klīm gaurāya namaḥ' iti  
sarva-lokeṣu pūjitaḥ  
māyā-ramānaṅga-bijaiḥ  
vāg-bijena ca pūjitaḥ*

*ṣaḍakṣaraḥ kīrtito 'yaṁ  
mantra-rājaḥ sura-drumaḥ*

*mantra yathā—klīm gaurāya namaḥ; hrīm, śrīm, klīm, aiṁ gaurāya namaḥ*

"This *gaura-mantra* (*gaurāya namaḥ*) is worshipped using the *bija-mantras* of *Māyā*, *Ramā*, *Anaṅga* and *Sarasvatī*. For example, just as we say *klīm gaurāya namaḥ*, similarly we may also say *hrīm gaurāya namaḥ*, *śrīm gaurāya namaḥ*, etc. In this way, this six-syllable *mantra* is honored. When the people of the world combine *gaurāya namaḥ* with the *kāma-bija* and chant *klīm gaurāya namaḥ*, they receive the gift of divine love. I have chanted to you this *ṣaḍakṣara-mantra-rāja*, which is like a *kalpa-druma* because it fulfills all one's desires."

(56-57)

*"etat pādyam, etad arghyam, etad ācamanīyam, eṣa gandhaḥ, etat puṣpam, eṣa dhūpaḥ, eṣa dipaḥ, etan naivedyam, etat pāṇīya-jalam, idam ācamanīyam, etat tāmḇulam, etad gandha-mālyam, eṣa puṣpāñjaliḥ" ityādi.*

*evam śrī-nityānanda-prabhum pūjayet, śrīman-nityānanda-prabhor mantroddhāro yathā  
(brahmāṇḍa-purāṇe dharāṇi-śeṣa-samvāde)—*

*iti nāmāṣṭa-śatakam  
mantram niveditam śṛṇu  
mayā tvayi purā proktam  
kāma-bijeti samjñakam*

*vahni-bijena pūtānte  
cādaḥ deva namas tathā  
jāhnavi-padam tatraiva  
vallabhāya tataḥ param  
iti mantra dvādaśārṇaḥ  
sarvatraiva manoharaḥ*

*mantra yathā—klīm deva-jāhnavi-vallabhāya svāhā*

Saying *etat pādyam klīm gaurāya namaḥ*, footwash is offered, and in a similar way, all the other articles of worship may be offered. In the same manner, *Śrī Nityānanda Prabhu's pūjā* shall be done. Concerning *Nityānanda Prabhu's mantra*, a statement is made in the *Brahmāṇḍa Purāṇa* during a conversation between *Śeṣa-nāga* and Mother Earth. The purport of that statement is such: At the beginning of the *mantra*, the *kāma-*



*bija* shall be joined with the word *deva* and serve as a salutation. Then, in the middle will be *jāhnavi*, followed by *vallabhāya* and ending with *svāhā*. This twelve-syllable *mantra* of Śrī Nityānanda Prabhu is very charming to everyone. Using this *mantra*, Śrī Nityānanda Prabhu's *pūjā* shall be done.

The *mantra* is thus: *klīm deva-jāhnavi-vallabhāya svāhā*.

(58-59)

*iti mantreṇaiva pūjayet, evaṃ śrī-advaita-prabhuṃ pūjayet. atha śrī-advaita-prabhor mantroddhāro yathā pādme—*

*aho gūḍhaṭamaḥ praśno  
nārada muni-sattama  
na prakāśyas tvayā hy etad  
guhyād guhyataram mahat*

*kāma-bīja-samāyuktā  
advaita-vahni-nāyikā  
ne 'ntā vai ṛṣi-varṇo 'yam  
mantraḥ sarvātīdurlabhaḥ*

*mantra yathā—klīm advaitāya svāhā*

Then, in the same way, Śrī Advaita's *pūjā* shall be performed using the *śrī-advaita-mantra*. In the *Padma Purāṇa* it is said: "O Nārada, Best of the Munis, you have asked a very profound question concerning the *śrī-advaita-mantra*. You should not reveal my reply at just any place, because this is very confidential knowledge. You shall know that this seven-syllable *mantra*, which is composed of the *kāma-bīja* joined with *advaita* in the dative case and followed by *svāhā* (the wife of Agni), is very difficult to obtain."

The *mantra* is thus: *klīm advaitāya svāhā*.

(60-62)

*tad-anantaram śrīman-mahāprabhoḥ śeṣa-nirmālyena śrī-gadādhara-paṇḍitam pūjayet tan-  
mantreṇaiva. śrī-gadādhara-paṇḍita-mantra yathā—śrī-gadādhara-ya svāhā.*

*atha tathaiva śrī-śrīvāsādi-bhaktān guru-vargādīn mahāprabhu-nirmālya-prasādena pūjayet.  
sva-sva-nāma-caturthyantena śrī-guru-devaṃ tu tan-mūla-mantreṇaiva pūjayet.*

*śrī-guru-mantroddhāro yathā bṛhad-brahmāṇḍa-purāṇe sūta-śaunaka-samvāde—*

*śrīm gum ity eva bhagavad-  
gurave vahni-vallabhā  
daśārṇa-mantra-rājaś ca  
sarva-kāryeṣu rakṣitā*

*mantra yathā—śrīm gum bhagavad-gurave svāhā*



*tato 'vaśeṣa-nirmālyādikam gṛhṇiyāt; sthānāntare ca samsthāpya prabhupāda-padme puṣpāñ-jaliṁ dattvā ārātrikam kuryāt. tad-antaram cāmara-vyajanādikam kṛtvā śrī-guru-pārsve tiṣṭhan dhyānānukrameṇa nirikṣaṇam kṛtvā tato bahiḥ-pūjayet. bahiḥ-pūjām kṛtvānantaram sva-sva-gāyatri-mantrān japeṭ kramāt—*

*latrādaḥ śrī-guru-gāyatri yathā pādme—*

*śrīm gurudevāya vidmahe gaura-priyāya dhimahi tan no guruḥ pracodayāt*

*prathamam mantra-guroḥ pūjā  
paścāc caiva mamārcanam  
kurvan siddhim avāpnōti  
hy anyathā niṣphalam bhavet*

*dhyānādaḥ śrī-guror mūrtim  
pūjādaḥ ca guroḥ pūjām  
japādaḥ ca guror mantraṁ  
hy anyathā niṣphalam bhavet*

Then, after Śrī Advaita Prabhu's *pūjā*, using the *prasādi* flowers, etc., from the worship of Śrīman Mahāprabhu, the *pūjā* of Śrī Gadādhara Paṇḍita Gosvāmī shall be done using the following *mantra*:

*śrīm gadādharaḥ svāhā*

Then, in the same way (using the *prasāda* from Mahāprabhu), the *sādhaka* shall perform the *pūjā* of Śrī Śrīvāsa Paṇḍita, the *bhaktas*, and his *guru-paramparā* (down to his *parama-guru*). Speaking their individual names in the dative case, he shall offer the various articles to them. For example: *eṣa prasādi gandhaḥ śrīvāsāya namaḥ*.

For his *guru*, however, he shall use the *guru-mantra*. In the *Bṛhad Brahmāṇḍa Purāṇa*, in the conversation between Sūta Gosvāmī and Śaunaka Ṛṣi, this *guru-mantra* is described: The *bija* is *śrīm gum*, then *bhagavad gurave*, and at the end *svāhā*. This twelve-syllable *mantra* is the giver of all auspiciousness and protection.

The *mantra* is thus: *śrīm gum bhagavad gurave svāhā*

Then he shall accept that flower *prasāda*, etc., for himself. Putting that *prasāda* aside, he shall offer *puṣpāñjali* and *ārati* to the *prabhus*. Then, while standing beside his *guru* and fanning the *prabhus* with a *cāmara*, he shall sequentially meditate on each of them. (Everything described thus far is *mānasa-pūjā*.)

After that, with his external body, he shall offer *pūjā* to the *mūrtis* of Śrīman Mahāprabhu, etc. After completing the *pūjā*, he shall chant the respective *gāyatri-mantras*. First, the *guru-gāyatri* shall be chanted as given in the *Padma Purāṇa*:

*śrīm gurudevāya vidmahe gaura-priyāya dhimahi tan no guruḥ pracodayāt*

In *Padma Purāṇa* Śrī Bhagavān says, "If, when doing *pūjā*, you first worship your *mantra-guru* and then Me, you will attain perfection. Otherwise *pūjā* is fruitless.



Concerning *dhyaṇa*, *pūjā* and *mantra-japa*, the *guru* must always be considered first. Otherwise, all these activities are useless."

(63)

*tato japa-lakṣaṇam yathā (śrī-hari-bhakti-vilāsaḥ 17.143, 129)—*

*na kampayec chiro grivām  
dantān naiva prakāśayet  
manaḥ-samharaṇam śaucam  
maunam mantrārtha-cintanam*

Then, the characteristics of *japa* are described: The *sādhaka* shall not move his head and neck about, nor show his teeth. He shall sanctify his mind by withdrawing it from the objects of the senses, pondering the meaning of the *mantra*, and maintaining silence.

(64)

*mano-madhye sthito mantrō  
mantra-madhye sthitam manaḥ  
mano-mantram samāyuktam  
etad dhi japa-lakṣaṇam*

If the *mantra* remains within the mind and the mind remains within the *mantra* (in other words, the mind and *mantra* are joined), then the characteristics of *japa* (*japa-lakṣaṇa*) are revealed to the chanter.

(65)

*ntha japāṅgulyādi-niyamaḥ (śrī-hari-bhakti-vilāsaḥ 17.116-120)—*

*latrāṅguli-japam kurvan  
sāṅguṣṭhāṅgulibhir japet  
aṅguṣṭhena vinā karma  
kṛtas tad aphalam bhavet*

Then the regulations concerning the fingers used during *japa* are described: During *japa*, both fingers and thumb are used. If the thumb is not used, the *japa* is fruitless.

(66)

*kanīṣṭhānāmikā madhyā  
caturthī tarjanī matā  
tisro 'ṅgulyas tri-parvā syur  
madhyamā caika-parvikā*



On three fingers—the little finger, the ring finger and index finger—the three joints are touched (by the thumb), and on the middle finger, only one joint is used, thus totalling ten. This is the proper way of chanting using the joints of the fingers.

(67)

*parva-duvayam madhyamāyā  
japa-kāle vivarjayet  
evam merum vijānīyād  
brahmaṇā dūṣitam svayam*

During *japa*, those two joints of the middle finger should be excluded. Know those two joints to be Mount Meru, which Lord Brahmā himself has previously defiled.

(68)

*ārabhyānāmikā-madhyāt  
pradakṣiṇam anukramāt  
tarjanī-mūla-paryantaṁ  
kramād daśasu parvasu*

*Japa* shall be done using the ten finger joints beginning with the middle joint of the ring finger and proceeding clockwise, ending at the root of the index finger.

(69)

*aṅgulir na viyuñjita  
kiñcit saṅkocayet talam  
aṅgulīnām viyoge tu  
chidreṣu sravate japaḥ*

'madhyamā caika-parvikā' ity ukteḥ kecit madhyamā-madhya-parva grhṇanti tan na.

While performing *japa*, the fingers must be kept together and slightly contracted at the base. If the fingers are separated, the *japa* will leak out through the holes. Some people say that the middle joint on the middle finger should be used, but that is not proper.

(70)

*atha japa-kramo yathā—*

*prathamam gurudevasya  
mantra-gāyatrīm saṁsmaret  
tataḥ śrī-gauracandrasya  
gāyatrī uccāraṇam tathā*

Concerning the process of *japa*, first the *śrī-guru-mantra* and *gāyatrī* should be contemplated, and then the *gāyatrī* of Śrī Gauracandra.



(71)

*śrīlāvadhūtendrādvaita-  
mantra-gāyatrīm saṁsmaret  
tataḥ śrī-gadādharaśya  
śrīvāsa-paṇḍitasya ca*

In that way, the *mantras* and *gāyatrīs* of Śrī Nityānanda Prabhu, Śrī Advaita Prabhu, Śrī Gadādhara Paṇḍita and Śrī Śrīvāsa Paṇḍita shall be contemplated.

(72)

*śrī-gurudevāsyā mantro yathā—śrīm guṁ bhagavad-gurave svāhā  
atha gāyatrī—śrīm gurudevāya vidmahe, gaura-priyāya dhimahi, tan no guruḥ pracodayāt.*

*iti śrī-guru-gāyatrī-smaraṇānantaram guru-vargān smaret; smaraṇa-kramo yathā—  
śrī-guru-parama-gurur ityādi-krameṇa sua-sva-praṇāly-anusāreṇa sua-sva-parivāreśvara-  
parama-parameṣṭhi-guru-paryantaṁ dhyānaṁ kṛtvā sviya-sviya-nāmāni caturthyantaṁ kṛtvā  
japānantaram śrī-śrī-caitanya-mahāprabhor mantraṁ gāyatrīm ca smaret.*

The *śrī-guru-mantra* is *śrīm guṁ bhagavad-gurave svāhā*.

The *guru-gāyatrī* is *śrīm gurudevāya vidmahe gaura-priyāya dhimahi tan no guruḥ pracodayāt*.

The meaning of the *guru-gāyatrī* is that although the *guru* is actually a direct form of Śrī Hari, he is to be meditated on as being a dear one of Śrī Gauracandra. May that *guru-deva* engage us in the service of his lotus feet.

Then the *sādhaka* shall do *smaraṇa* of the other *gurus* of his *paramparā*, beginning with his *parama-guru*, and going up through his *parameṣṭhi-guru* and the head of his *parivāra* (family), chanting their individual names in the dative case. (*parama-gurave parātpara-gurave ityādi rūpe*)

After that, he shall meditate on the *mantra* and *gāyatrī* of Śrīman Mahāprabhu as such:

*mantra: klīm gaurāya svāhā*

*gāyatrī: klīm caityanyāya vidmahe viśvambharāya dhimahi tan no gaurah pracodayāt*

Then, Śrī Nityānanda Prabhu:

*mantra: klīm deva-jāhnavī-vallabhāya svāhā*

*gāyatrī: klīm nityānandāya vidmahe saṅkarṣaṇāya dhimahi tan no balah pracodayāt*

Śrī Advaita Prabhu:

*mantra: klīm advaitāya svāhā*

*gāyatrī: klīm advaitāya vidmahe mahā-viṣṇave dhimahi tan no advaitaḥ pracodayāt*

Śrī Gadādhara Paṇḍita:

*mantra: śrīm gadādhārāya svāhā*

*gāyatrī: gām gadādhārāya vidmahe paṇḍitākhyāya dhimahi tan no gadādharaḥ pracodayāt*



Śrī Śrīvāsa Paṇḍita:

*mantra: śrīm śrīvāsāya svāhā*

*gāyatri: śrīm śrīvāsāya vidmahe nāradaḥkhyāya dhīmahi tan no bhaktaḥ pracodayāt*

Śrī Śrī Gaura-Gadādhara *mantra: kṛīm śrīm gaura-gadādharaḥ svāhā*

*anantaram stava-praṇāmādi kṛtvā śrī-gauracandrāṣṭa-kāliya-sūtrānusareṇa smaret—*

*gaurasya śayanotthānāt  
pūnas tac-chayanāvadhi  
nānopakaraṇaiḥ kuryāt  
sevanam tatra sādhaḥ*

Then, after offering various *stavas* and *praṇāmas*, he shall meditate on the *aṣṭa-kāliya-līlā* of Śrī Gauracandra. In his *mānasa-deha*, he shall offer *sevā* with various articles from the time of Śrī Gaurāṅga's awakening in the morning until the Lord falls asleep at night.

### Śrī Gaurāṅga's Aṣṭa-kāla-sevā

(73)

*śrī-navadvīpa-candrasya  
caritāmṛtam adbhutam  
cintyatām cintyatām nityam  
mānasa-sevanotsukaḥ*

The nectarous pastimes of Śrī Navadvīpa-candra are very wonderful. Eager to serve the Lord, the *sādhaka* shall always think of these pastimes.

(74)

*niśānte gauracandrasya  
śayanam ca nijālaye  
prātaḥ-kāle kṛtotthānam  
snānam tad-bhojanādikam*

At the end of night (*niśānta*), he shall meditate on the Lord sleeping in His own home. In the early morning (*prātaḥ-kāle*), the Lord rises from His bed, bathes and takes His meal.

(75)

*pūrvāhna-samaye bhakta-  
mandire paramotsukam  
madhyāhne paramāścarya-  
kelim sura-sarit-taṭe*



In the forenoon, the Lord becomes deeply absorbed in *kṛṣṇa-līlā-smaraṇa* and experiences intense feelings of separation. In the middle of the day, Mahāprabhu performs astonishing pastimes on the bank of the Gaṅgā. The *sādhaka* shall meditate on Lord Gaurāṅga in this way.

(76)

*aparāhne navadvīpa-  
bhramaṇam bhūri-kautukam  
sāyāhne gamanam cāru-  
śobhanam nija-mandire*

In the afternoon, Gaurahari very joyfully roams about Śrī Navadvīpa-dhāma. In the early evening, He returns to His own home, revealing His enchanting beauty.

(77)

*pradoṣe priya-vargāḍhyam  
śrīvāsa-bhavane tathā  
niśāyām smared ānandam  
śrīmat-saṁkīrtanotsavam*

In the late evening, He meets His dear associates at the home of Śrīvāsa Thākura, where they perform a great *saṁkīrtana* festival far into the night. The *sādhaka* shall thus blissfully meditate on Śrī Gauracandra.

### Serving Śrī Rādhā-Kṛṣṇa in the Siddha-deha

(78-83)

*evam śrī-caitanya-devam niṣevya siddha-dehena śrī-kṛṣṇa-sevāṅgam vidadhyāt. atra kārīkā—*

*tac cintanādi-samaye  
kuryāt tad anusārataḥ  
cintanam tu tayos tatra  
vasan guru-gaṇānvitāḥ*

*punaś cākṣuṣa-līle 'smin  
siddha-dehena sādhakāḥ  
manasā mānasīm sevām  
aṣṭa-kālocitām 11rajet*

*sādhakāḥ siddha-dehena  
kuryāt kṛṣṇa-priyā-grhe  
guru-rūpa-priyā-pārsve  
lalitādi sakhi-gaṇe*

*nivāsam yāvaṇe nityam  
guru-rūpā-sakhi-yutaḥ*



*śrī-yāvaṭa-pure śrīmad-  
vṛṣabhānu-pure 'pi ca*

*nandīśvara-pure rādhā-  
kṛṣṇa-kunḍa-taṭa-dvaye  
śrīmad-vṛndāvane ramye  
śrīmad-vṛndāvaneśayoh*

*prātar ādyasṭa-samaye  
sevanam tu krameṇa ca  
nānopakaraṇair divyair  
bhakṣya-bhojyādibhiḥ sadā  
cāmara-vyajanaḍyais ca  
pāda-samvāhanādibhiḥ*

In the same way, the *sādhaka* shall perform *mānasi-sevā* to Śrī Śrī Rādhā-Kṛṣṇa during the eight periods of the day. He shall dwell amongst his *guru-gaṇa* and perform *lilā-smaraṇa* according to their instructions. In his mind, in his *siddha-deha*, he shall visualize himself rendering appropriate services during the various times. In his *siddha-deha*, he (she) shall always live in Yāvaṭa and Vṛṣabhānu-pura, serving in the home of Śrī Rādhā alongside her *guru-rūpā-sakhī* and the other *sakhīs* such as Śrī Lalitā, Viśākhā, etc. At Nandīśvara-pura, on the banks of Rādhā-kunḍa and Śyāma-kunḍa, and in the beautiful Vṛndāvana forest, beginning from the early morning and continuing throughout the day, she shall offer meals and other services (such as fanning with a *cāmara* and massaging the feet) to Śrī Śrī Rādhā-Kṛṣṇa.

### Meditation on the Siddha-deha

(84)

*kiśorī gopa-vanitā  
sarvālaṅkāra-bhūṣitā  
prthu-tuṅga-kuca-dvandvā  
catuḥṣaṣṭi-guṇānvitā*

The *sādhaka* shall contemplate his Vṛndāvana *siddha-deha* in this way: She is a *kiśorī-gopī* (under 15 years old), fully decorated with ornaments, having large raised breasts, and endowed with the sixty-four qualities.

(85)

*nigūḍha-bhāvā govinde  
madanānanda-mohinī  
nānā-rasa-kalālāpa-  
śālinī divya-rūpini*

She has a secret love for Śrī Govinda that is bewildering even to Cupid himself. She speaks very sweetly and has a divine form.



(86)

*saṅgīta-rasa-saṁjāta-  
bhāvollāsa-bharāṇvitā  
divā-nīśam mano-madhye  
dvayoḥ premā-bharākulā*

By nature she brims with the joy of singing, playing musical instruments and dancing. Day and night her heart is filled with love for Rādhā and Kṛṣṇa.

(87)

*sarva-lakṣaṇa-sampannā  
bhāva-hāvādi-bhūṣitā  
guru-prasāda-janani  
guru-rūpā-priyānugā  
gāndharvikā-sva-yūtha-sthā  
lalitādi-gaṇānvitā*

She has all pleasant characteristics and is adorned with feminine gestures that excite feelings of love. She is born from the mercy of her guru, and she always follows her guru-rūpā-sakhī. She remains in Śrī Rādhā's own party (yūtha) in the company of Lalitā's group (gaṇa).

(88)

*sva-yūtheśvary-anugatā  
yāvaṭa-grāma-vāsini  
cintanīyākṛtiḥ sā ca  
kāma-rūpānugāmini*

She is very devoted to Śrī Rādhā, is a resident of Yāvaṭagrāma, and a follower of kāma-rūpā-bhakti (having an intense desire to serve in transcendental madhura-rati).

(89)

*cid-ānanda-rasamayī  
druta-hema-sama-prabhā  
sucīna-nīla-vasanā  
nānālaṅkāra-bhūṣitā*

Her body is made of cid-ānanda-rasa and is radiant like molten gold. She wears very beautiful blue clothing and is nicely decorated with various kinds of ornaments.

(90)

*śrī-rādhā-kṛṣṇayoḥ pārśva-  
vartini nava-yauvanā  
guru-dattasya nāmno 'syā*



*mātā vargādyā-mañjarī  
pitā varga-tṛtīyākhyo  
vargāntāhvayakah patih*

She always stays alongside Śrī Rādhā and Kṛṣṇa, and she is in the prime of youth. The names of her mother, father and husband are determined in this way: The mother's name is derived from the first syllable of the *sādhaka's* guru-given name. The father's name is derived from the third syllable, and the husband's comes from the last.

(91)

*nivāso yāvaṭe tasyā  
dakṣiṇā mṛdvikā hi sā  
śrī-rādhā-vastra-sevāḍhyā  
nānālaṅkāra-bhūṣitā*

Her home is in the village of Yāvaṭa, and she has a very graceful and delicate form. She is decorated with various lovely ornaments, and she assists in the dressing of Śrī Rādhā.

### **Ekādaśa-bhāva**

(92-93)

*asyaiva siddha-dehasya  
sāadhanāni yathā-kramam  
ekādaśa-prasiddhāni  
lakṣyante 'tīmanoharam*

*nāma rūpaṁ vayo veśaḥ  
sambandho yūtha eva ca  
ājñā sevā parākāṣṭhā  
pālya-dāśī nivāsakah*

The eleven aspects of this *siddha-deha* are well known. They are as follows: name (*nāma*), complexion (or form, *rūpa*), age (*vayas*), dress (*veśa*), relationship (*sambandha*), group (*yūtha*), order (*ājñā*), service (*sevā*), divine cherished ambition (*parākāṣṭhā*), maintainer (*pālyadāśī*) and residence (*nivāsa*).

(94)

*eteṣāṁ viśeṣa-lakṣaṇāny ucyante—*

*śrī-rūpa-mañjaritādi-  
nāmākhyānānurūpataḥ  
cintanīyaṁ yathā-yogyāṁ  
svanāma vraja-subhruvām*



The particular characteristics of all these are now described, beginning with the name.

*Nāma*—Her name shall be one similar to that of Śrī Rūpa Mañjarī and the other *vraja-gopīs*.

(95)

*rūpaṁ yūtheśvari-rūpaṁ  
bhāvanīyaṁ prayatnataḥ  
trailokya-mohanam kāmōd-  
dīpanam gopikā-pateḥ*

*Rūpa*—Her complexion (or form) is like that of Śrī Rādhā, who excites *kāma* in Śrī Kṛṣṇa and enchants the three worlds. This meditation should be done with diligence.

(96)

*vayo nānā-vidham tatra  
yat tu tridaśa-vatsaram  
mādhuryādbhuta-kaiśoram  
vikhyātam vraja-subhruvām*

*Vayas*—The beautiful *vraja-gopīs* are of various ages, but the thirteenth year is an especially sweet time of youth, so that is the age to be contemplated.

(97)

*veśo nila-paṭādyaiś ca  
vicitrālaṅkṛtaiś tathā  
svasya dehānurūpeṇa  
svabhāva-rasa-sundaraḥ*

*Veśa*—One should meditate on the *gopi-deha* as being dressed in beautiful blue garments that are adorned with multicolored ornaments.

(98)

*sevyā-sevaka-sambandhaḥ  
svamanovṛtti-bhedaḥ  
prāṇātyaye 'pi sambandham  
na kadā parivartayet*

*Sambandha*—The relationship between the *mañjarī* and Śrī Śrī Rādhā-Kṛṣṇa is that of servant and served. The *mañjarī* would not give up that relationship even in exchange for her own life.



(99)

*yathā yūtheśvarī-yūthah  
sadā tiṣṭhati tad-vaśe  
tathaiva sarvathā tiṣṭhed  
bhūtvā tad-vaśa-vartini*

**Yūtha**—Just as Rādhikā's *sakhīs* always remain near Her in great devotion, similarly the *mañjarī* is enchanted by Śrī Rādhā and always remains near to Her.

(100)

*yūtheśvaryāḥ śirasy ājñām  
ādāya hari-rādhayoḥ  
yathocitām ca śuśrūṣām  
kuryād ānanda-saṁyutā*

**Ājñā**—Taking the order of her group leader on her head, she very happily renders appropriate services to Śrī Śrī Rādhā-Kṛṣṇa.

(101)

*cāmara-vyajana-dinām  
sarvājñā-pratipālanam  
iti sevā parijñeyā  
yathā-mati vibhāgaśaḥ*

**Sevā**—The *sevā* is divided into two classes: (1) obeying all kinds of orders (doing the needful), and (2) more specifically, a particular service like fanning with a *cāmara*, etc., which the *sādhaka* personally desires.

(102)

*śrī-rādhā-kṛṣṇayor yadvad  
rūpa-mañjarikādayaḥ  
prāpta nitya-sakhitvam ca  
tathā syām iti bhāvayet*

**Parākāṣṭhā**—The meditation shall be: "Just as Śrī Rūpa Mañjarī and the other *gopīs* are *nitya-sakhīs* of Rādhā and Kṛṣṇa, I, too, am a *nitya-sakhi*."

(103)

*pālya-dāsi ca sā proktā  
paripālyā priyamvadā  
sva-mano-vṛtti-rūpeṇa  
yā nitya-paricārikā*



*Pālyadāsī*—The *sādhaka-mañjarī* remains always under the shelter of a *nitya-sakhi* who is similar in nature to herself, who speaks very sweetly, and who maintains her in every respect.

(104)

*nivāso vraja-madhye tu  
rādhā-kṛṣṇa-sthālī matā  
vaṁśī-vaṭaś ca śrī-nandī-  
śvaraś cāpy atikautukaḥ*

*Nivāsa*—Those delightful places such as Vamśivaṭa, Nandīśvara and Vraja, which are the sites of Rādhā-Kṛṣṇa's daily pastimes, are the dwelling places of the *siddha-deha*.

### Attachment for the Mañjarīs

(105-108)

*anaṅga-mañjarī proktā  
vilāsa-mañjarī tathā  
aśoka-mañjarī ceti  
rasa-mañjarikā tathā*

*rasāla-mañjarī nāmnā  
tathā kamala-mañjarī  
karuṇā-mañjarī khyātā  
vikhyātā guṇa-mañjarī*

*evam sarvāś ca vikhyātāḥ  
sva-sva-nāmākṣaraiḥ parāḥ  
mañjaryo bahuśaḥ rūpa-  
guṇa-śīla-vayo 'nvitāḥ*

*nāma-rūpādi tat sarvaṁ  
guru-dattaṁ ca bhāvayet  
tatra tatra sthitā nityaṁ  
bhajet śrī-rādhikā-harī*

Then, the *sādhaka-mañjarī* shall contemplate her devotion to her *mañjarī-gaṇa* (group) as follows: Anaṅga Mañjarī, Vilāsa Mañjarī, Aśoka Mañjarī, Rasa Mañjarī, Rasāla Mañjarī, Kamala Mañjarī, Karuṇā Mañjarī, Guṇa Mañjarī and others are all very famous. They possess beautiful forms, pleasing qualities, sweet personalities, and blooming youth. The *sādhaka* shall meditate on them as they have been described by his *guru*, and shall remain among them rendering *sevā* to Rādhā and Kṛṣṇa.



(109)

*bhāvayan sādḥako nityam  
sthitvā kṛṣṇa-priyā-grhe  
tad ājñā-pālako bhūtvā  
kāleṣu aṣṭasu sevate*

The *sādḥaka* shall render *sevā* in the home of Śrī Rādhā, carrying out the orders of her *mañjarī-gaṇa*, during the eight time periods of the day.

(110)

*sakhinām saṅginī-rūpām  
ātmānam bhāvanā-mayim  
ājñā-sevā-parākāṣṭhā-  
kṛpālankāra-bhūṣitām  
tataś ca mañjarī-rūpān  
gurvādin api saṁsmaret*

Being decorated with the ornaments of (1) her personal order (concerning her *sevā*), (2) her cherished desire for *sevā*, and (3) the mercy of the *sakhis*, and deeply absorbed in the conception of herself as a companion (*saṅginī*) of the *sakhis*, she shall meditate on her *guru-varga* in their *mañjarī* forms.

### Lilā-smaraṇa and Gokūla-dhyāna

(111)

*atha prātaḥ-pūrvāhna-lilām smṛtvā madhyāhne saṅga-mitau rādhā-kṛṣṇau paraśpara-saṅga-  
janita-nānā-sāttvika-vikāra-bhūṣitau lalitādi-priya-sakhī-vṛnda-sanarma-vāg-vilāsena janita-  
paramānandau nānā-rasa-vilāsa-ciḥnau sammagna-mānasau vihitāranya-lilau vṛndāranye  
sumahiruha-mūle yoga-pīṭhopari upaviṣṭau evambhūtau rādhā-kṛṣṇau saṁsmaret.*

*prathamam ṣaḍ-dalam padmam  
tad-bahir vasu-patram  
tad-bahir daśa-patram ca  
daśopadala-saṁyutam*

Then, after contemplating the morning and forenoon *lilās*, the *sādḥaka* shall meditate on the midday *lilā*. Rādhā and Kṛṣṇa meet then, and due to the ecstasy of this meeting, both of Their bodies erupt with *sāttvika-vikāras* (external manifestations of inner emotional transformations). Very happily They joke with Lalitā and the other *sakhis* and *mañjaris*. When They see last night's love marks on each other, Their minds and hearts drown in *prema-rasa*. In this way, They very blissfully perform Their *vana-vihāra-lilā*. After that, They sit upon a jewelled throne at the base of a *kalpa-druma*.

Absorbed in this *lilā*, the *sādḥaka* shall thoroughly meditate on the midday pastimes of Rādhā-Govinda. The meditation on this lotus-shaped *yoga-pīṭha* is as such:



First, there is a six-petalled lotus; then on the outside of that are eight more petals, after that, ten more, and then ten partial petals.

(112)

*śrīmad-rādhā-kṛṣṇa-līlā-  
rasa-pūrita-vigrahaṁ  
tat-tad-icchā-vaśenaivon-  
militaṁ bhāti mudritaṁ*

The body of this *yoga-piṭha* lotus is full of *rādhā-kṛṣṇa-līlā-rasa*. It blooms and contracts by the desire of Kīśorī-Kīśora.

(113)

*prākārās tad-bahis tatra  
dikṣu dvāra-catuṣṭayam  
catuṣ-koṇāś.ca ṣaḍ-dalyām  
ṣaṭ-pady-aṣṭādaśākṣari*

At the corners of the four sides surrounding the lotus are four gateways. On the eight petals are eight *kuñjas*, and on the six petals are the 18 syllables of the *gopāla-mantra*.

(114-117)

*yathā brahma-saṁhitāyām (2-4)*

*sahasra-patraṁ kamalaṁ  
gokulākhyam mahat padam  
tat-karṇikāraṁ tad-dhāma  
tad-anantāmśa-sambhavam*

*karṇikāraṁ mahad yantraṁ  
ṣaṭ-koṇam vajra-kīlakam  
ṣaḍ-aṅgam ṣaṭ-paḍī-sthānam  
prakṛtyā puruṣeṇa ca*

*premānanda-mahānanda-  
rasenāvasthitaṁ hi yat  
jyoti-rūpeṇa manunā  
kāma-bījena saṅgatam*

*tat-kīñjalkam tad-amśānām  
tat-patrāṇi śrīyām api*

*evambhūta yoga-piṭhe śrī-śrī-rādhā-kṛṣṇau smaret.*



The *Brahma-saṁhitā* describes a wonderful place known as Gokula that is shaped like a thousand-petalled lotus. The *karṇikā* (seed-pod) of the lotus is the abode of Śrī Kṛṣṇa. That lotus is manifested by a portion of the *jyoti* of Śrī Baladeva. This *karṇikā* is a great hexagonal *yantra*, wherein the *kāma-bīja* is a diamond peg in the center, accompanied by Rādhā and Kṛṣṇa. They are surrounded by the *kṛṣṇa-mantra*, then the 18-syllable *gopāla-mantra*, and then the *kāma-gāyatrī*. Surrounding that hexagonal *karṇikā* (as the filaments of the lotus) are the *aṣṭa-maṅjaris*, and beyond that the petals of the lotus are the abodes of the *sakhis*. In this way, the *yoga-piṭha-smaraṇa* of Śrī Śrī Rādhā-Kṛṣṇa is done.

### Śrī Kṛṣṇa's Age, Dress, etc.

(118)

*atha śrī-kṛṣṇa-candrasya  
vayo-veśādayo 'khilāḥ  
rasa-śāstrānusāreṇa  
nirūpyante yathāmati*

After the *yoga-piṭha* has been established, the age, dress, etc., of Śrī Kṛṣṇa is ascertained according to information in the *rasa-śāstras*.

(119-120)

(*bhakti-rasāmṛta-sindhu* 2.1.308, 9)—

*vayaḥ kaumāra-paugaṇḍa-  
kaisoraṁ iti tat tridhā  
kaumāraṁ pañcamābdāntaṁ  
paugaṇḍaṁ daśamāvadhī  
āṣoḍaśāc ca kaisoraṁ  
yauvanaṁ syāt tataḥ param*

Age is divided into three periods—*kaumāra*, *paugaṇḍa* and *kaisora*. The period up to the fifth year is called *kaumāra*. Age five to ten is *paugaṇḍa*, ten to sixteen is *kaisora*, and after that, *yauvana*.

(121)

*ādya-madhyānta-bhedena  
kaumārādīni ca tridhā  
aṣṭa-māsādhikāṁ varṣaṁ  
bhāgatvena ca kīrtitaṁ*

The ages of *kaumāra*, etc., are also divided into *ādya* (beginning), *madhya* (middle) and *anta* (end). Each part of *kaumāra* and *paugaṇḍa* is made up of about one year and eight months.



*tad yathā—ādya-kaumāram aṣṭa-māsādhikam eka-varṣam evaṁ madhya-kaumāram, evaṁ ca śeṣa-kaumāram; evaṁ pañcama-varṣa-paryantaṁ kaumāram jñeyam. ādya-paugaṇḍam aṣṭa-māsādhikam eka-varṣam; evaṁ madhya-paugaṇḍam; evaṁ ca śeṣa-paugaṇḍam; evaṁ ca krameṇa ṣaṣṭha-varṣam ārabhya daśa-varṣa-paryantaṁ paugaṇḍam jñeyam. ādya-kaiśoram varidha-dina-duvayottaraikādaśa-māsādhikam eka-varṣam; evaṁ madhya-kaiśoram; evaṁ śeṣa-kaiśoram; krameṇaikādaśa-varṣam ārabhya pañca-daśa-varṣa-nava-māsa-sārdha-sapta-dina-paryantaṁ kaiśoram jñeyam.*

*atha śrī-kṛṣṇasya vraja-lilā—tatra śrī-kṛṣṇasya vraja-lilā pañca-dinottara-ṣaṇ-māsādhika-daśa-varṣiyā jñeyā (10-6-5) atha ca (bhāg. 3.2.26)—*

*ekādaśa-samās tatra  
gūḍhārciḥ sabalo 'vasat*

Each part of the *kaumāra* age is 1 year and 8 months. Altogether this equals five years. From the sixth year to the tenth (*paugaṇḍa*), the divisions are of the same duration. In the *kaiśora* age, the divisions each last 1 year, 11 months, and 2 1/2 days. *Kaiśora* begins at age 11 and lasts up to the age of 15 years, 9 months, 7 1/2 days. The *vraja-lilā* of Śrī Kṛṣṇa lasts up to the age of 10 years, 6 months, and 5 days. In *Śrīmad-Bhāgavatam* it is said: "Along with Śrī Baladeva, Śrī Kṛṣṇacandra lived in Vraja up to the age of 11, all the while concealing His divine power."

(123-129)

*mahārāja-kumāratayā bhogātīṣayena samṛddhyā varṣa-māsa-dinānāṁ sārdatayā sārdata-sapta-dinottara-nava-māsādhika-pañca-daśa-varṣa-parimitaṁ śrī-kṛṣṇasya vayo jñeyam (15.9.7-12).*

*atraiva śeṣa-kaiśore  
ṣoḍaśa-hāyane sadā  
vraje vihāraṁ kurute  
śrīman nandasya nandanah*

*vaṁśī-pāṇiḥ pita-vāsā  
indranīla-maṇi-dyutiḥ  
kaṇṭhe kaustubha-śobhāḍhyo  
mayūra-dala-bhūṣaṇah*

*guṇjā-hāra-lasad-vakṣā  
ratna-hāra-virājitah  
vana-mālā-dharo niṣka  
śobhollasita-kaṇṭhakah*

*vāma-bhāga-sthita-svarṇa-  
rekḥā-rājad-uraḥ-sthalah  
vaijayanti-lasad-vakṣā  
gaja-mauktika-nāsikah*



*karnayor makarākāra-  
kuṇḍalābhyām virājitaḥ  
ratna-kaṅkana-yug ghataḥ  
kaṇṭikumam tilakam dadhat*

*kiṅkiṇi-yukta-kaṭiko  
ratna-nūpura-yuk-paḍaḥ  
mālati-mallikē jāti-  
yūthi ketaki-campake*

*nāgakeśara ityādi  
puṣpa-mālā-svulaṅkṛtaḥ  
iti veśa-dharaḥ śrīmān  
dhyeyaḥ śrī-nandanandanah*

Because of having too much fun being the *vraja-rāja-kumāra*, Kṛṣṇa extended His *līlā* in Vṛndāvana half again the number of years He already lived there (10 years, 6 months, 5 days), making His age 15 years, 9 months, 7 1/2 days. Śrī Nandanandana eternally sports in Vraja (near the end of *kaiśora*'s 16 years) as a *kaiśora-gopa*.

The *kṛṣṇa-dhyāna* is as follows: In His hand He holds a flute (*vaṁśī*), He wears yellow clothing, is effulgent like a sapphire, and has the beautiful *kaustubha* jewel on His neck. The top of His head is adorned with a peacock feather, and jewelled and *guṇjā*-seed necklaces hang on His chest. A garland of forest flowers (such as *mālati*, *mallikā*, *jāti*, *yūthi*, *ketaki*, *campaka*, *nāgakeśara*, etc.) hangs down to His lotus feet. He wears a gleaming gold ornament on His neck, and has a golden line of hair on the left side of His chest, along with the *vaijayanti-mālā*. Dangling from His nose is a valuable pearl said to come from the head of an elephant. His ears are decorated with dolphin-shaped earrings, and He wears bangles on His hands. *Tilaka* made of *kuṅkuma* beautifies His forehead. He wears *kiṅkiṇi* bells round His waist, with ankle bells on His lotus feet.

(130)

*śṛṅgam vāmodara-parisare tunda-bandhāntara-stham  
dakṣe tadvan nihita-muralim ratna-citrām dadhānaḥ  
vāmenāsau sarala-laguḍam pāṇinā pīta-varṇam  
līlāmbhojam kamala-nayanaḥ kampayan dakṣiṇena*

Then, when Kṛṣṇa goes to herd the cows, He is decorated like this: On the left side of His abdomen, the lotus-eyed Śrī Kṛṣṇa has a buffalo horn stuck in His belt, and on His right side He has placed His jewelled *murali* flute. In His left hand He carries a straight wooden stick, and in His right He playfully twirls a yellow lotus.

### **Kṛṣṇa-mantras**

(131)

*asyaiva kṛṣṇa-candrasya  
mantrāḥ santi trayo 'malāḥ*



*siddhāḥ kṛṣṇasya sat-prema-  
bhakti-siddhi-karā matāḥ*

There are three *kṛṣṇa-mantras* that are very pure and powerful; they are famous for bestowing *prema-bhakti* on their chanters.

(132)

*tatrādaṁ mantroddhāro yathā sanat-kumāra-saṁhitāyām—*

*hare-kṛṣṇau dvir āvṛttau  
kṛṣṇa tādṛk tathā hare  
hare rāma tathā rāma  
tathā tādṛg ghare manuḥ*

A reference for the first *mantra* is from the *Sanat-kumāra-saṁhitā*: The words *hare kṛṣṇa* are repeated twice, and then *kṛṣṇa* and *hare* are both separately twice repeated. In the same way, *hare rāma*, *rāma* and *hare* are twice repeated.

(133)

The *mantra* is thus:

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare  
hare rāma hare rāma rāma rāma hare hare*

(134-135)

*asya dhyānaṁ yathā tatraiva—*

*dhyāyēd vṛndāvane ramye  
gopa-gobhir alaṅkṛte  
kadamba-pādapa-cchāye  
yamunā-jala-śītale*

*rādhayā sahitaṁ kṛṣṇaṁ  
vaṁśi-vādāna-tat-param  
tribhaṅga-lalitaṁ devaṁ  
bhaktānugraha-kāraṁ*

The *dhyāna* that accompanies this *mahā-mantra* is also found in the *Sanat-kumāra-saṁhitā*: Śrī Kṛṣṇa is sporting in the cooling waters of the Yamunā, or in the shade of a *kadamba* tree in the beautiful Vṛndāvana forest. He is ornamented (surrounded) by the cows and *gopas*, and is accompanied by Śrī Rādhā. He is very skillful at playing the flute as He stands in a charming *tribhaṅga* pose, bestowing mercy and kindness upon the *bhaktas*.



(136)

*viśeṣato daśārṇo 'yaṁ  
japa-mātreṇa siddhi-daḥ  
pañcāṅgāny asya mantrasya  
vijñeyāni manīṣibhiḥ*

Then, the 10-syllable *mantra* is described. By merely chanting this *mantra*, *siddhi* is attained. It should be known by the *pañḍitas* that there are five parts to this *mantra*.

(137-141)

*iti gautamiya-tantra-vākyāt rāga-mārge daśākṣara-gopāla-mantrasya prasiddhiḥ; tad-uddhāro  
likhyate, sa yathā gautamiya-tantre—*

*khāntākṣaram samuddhṛtya  
trayodaśa-svarāṇvitam  
pārṇam turya-svara-yutam  
chāntam dhāntam tathā dvayam*

*amṛtārṇam māmśa-yugmam  
mukha-vṛttena saṁyutam  
bhārṇam tu mukha-vṛttāḍhyam  
pavanārṇam tathaiva ca*

*bīja-śakti-samāyukto  
mantro 'yaṁ samudāhṛtaḥ  
guṇa-bīja-svabhāvatvād  
daśārṇaḥ khalu kathyate*

*brahmārṇam turya-saṁyuktam  
māmśa-dvaya-samanvitam  
nāda-bindu-samāyuktam  
jagad-bījam udāhṛtam*

*śukrārṇam amṛtārṇena  
mukha-vṛttena saṁyutam  
gaganam mukha-vṛttena  
proktā śaktiḥ parātparā*

In the *Gautamiya-tantra*, the ten-syllable *gopāla-mantra* used in the *rāga-mārga* is described: The letter that follows *kha* (*ga*) is joined with the thirteenth vowel (*o*) forming *go*. The fourth vowel (*i*) is then joined with *pa*, making *pī*. These are followed by the letters *ja*, *na*, *va*, *lla*, *bhā* and *ya*. The *bīja* (*klīm*) and *śakti* (*svāhā*) are then added.

10-syllable *mantra*—*klīm gopījana-vallabhāya svāhā*

18-syllable *mantra*—*klīm kṛṣṇāya govindāya gopījana-vallabhāya svāhā*



(142)

*phullendīvara-kāntim indu-vadanam barhāvataṁsa-priyam  
śrīvatsāṅkam udāra-kaustubha-dharam pīlāmbaram sundaram  
gopīnām nayanotpalārcita-tanum go-gopa-saṅghāvṛtam  
govindam kala-veṇu-vādana-param divyāṅga-bhūṣam bhaje*

The *dhyāna* that is to accompany the chanting of these two *mantras* is also described in the *Gautamiya-tantra*: I worship Govinda, whose beautiful complexion resembles a fully blossomed blue lotus. He has a moonlike face and is very fond of wearing a peacock feather in His hair. He bears the golden *śrīvatsa* line of hairs on His chest along with the splendid *kaustubha* jewel. He wears yellow cloth, is extraordinarily handsome, and His body is adored by the lotus eyes of the *gopīs*. He is adorned with celestial ornaments and surrounded by the cows and His *gopa* friends. He loves to play His sweet-toned flute.

### Kāma-gāyatri

(143-144)

*atha kāma-gāyatri-mantroddhāro yathā svāyambhuvāgame—*

*klīm tataḥ kāma-devāya  
vidmahe ca padam tataḥ  
tataś ca puṣpa-bāṇāya  
dhimahi padam tataḥ*

*tatas tan no 'naṅga iti  
tataś caiva pracodayāt  
eṣā vai kāma-gāyatri  
caturviṁśākṣarī mātā*

The reference for the *kāma-gāyatri-mantra* is found in the *Svāyambhuva-āgama*: first *klīm*, then *kāmadevāya*, then *vidmahe*, then *puṣpa-bāṇāya*, then *dhimahi tan no 'naṅgaḥ*, then *pracodayāt*. This is the 24-syllable *kāma-gāyatri*.

The *mantra* is thus:

*klīm kāmadevāya vidmahe puṣpa-bāṇāya dhimahi tan no 'naṅgaḥ pracodayāt*

(145)

*kṛīḍāsakto madana-vaśa-go rādhayālīṅgitāṅgaḥ  
sabhru-bhaṅgaḥ smita-suvadano mugdha-nepathya-śobhaḥ  
vṛndārāṇye prati-nava-latā-sadmasu prema-pūrṇaḥ  
pūrṇānando jayati muralīm vādayāno mukundaḥ*

In the *Svāyambhuva-āgama-sāstra* the *dhyāna* for the *kāma-gāyatri* is described: Full of ecstasy, Śrī Mukunda triumphantly plays on His *muralī* flute as He roams from grove



to grove in the Vṛndāvana forest. His beautiful body is dressed in charming clothing and is being embraced by Śrī Rādhā. Her love completely subjugates Him, and He is addicted to His sporting with Her. He is full of love for Her, and sometimes He contracts the eyebrows on His smiling, handsome face in a way that reveals His lustful mood.

### Śrī Rādhā's Age, Dress, etc., and Mantra-gāyatrī

(146)

*yathā bṛhad-gautamīya-tantre—*

*devī kṛṣṇa-mayī proktā  
rādhikā para-devatā  
sarva-lakṣmī-mayī sarva-  
kāntiḥ sammohini parā*

Then, the age, form, dress, etc., of Śrī Rādhā is determined. In *Bṛhad-gautamīya-tantra* it is said: Śrī Rādhā is known as Devī, Kṛṣṇamayī, Supreme Goddess in whom all Lakṣmīs reside; Her beauty and charm defeat that of all others.

(147-149)

*rk-parīṣiṣṭe ca—*

*rādhayā mādhave devo  
mādhavenaiva rādhikā  
vibhrājante janeṣvā*

*mātsye ca—*

*vārāṇasyām viśālākṣī  
vimalā puruṣottame  
rukmiṇī dvāravatyām tu  
rādhā vṛndāvane vane*

*pādme ca (u. nī. 4.5)—*

*yathā rādhā priyā viṣṇos  
tasyāḥ kuṇḍam priyam tathā  
sarva-gopīṣu saivaikā  
viṣṇor atyanta-vallabhā*

In a supplement to the *Rg-veda* it is said: Among all people, Rādhikā and Mādhava together are the most beautiful. In the *Matsya-purāṇa*: In Vārāṇasī, She is known as Śrī Viśālākṣī, and in Puruṣottama-kṣetra, She is called Śrī Vimalā. In Dvārakā, She is Śrī Rukmiṇī, and as the queen of the Vṛndāvana forest, She is called Śrī Rādhā.



In the *Ujjvala-nīlamanī*, a statement taken from the *Padma-purāṇa* says: Just as Śrī Rādhā is the most beloved of Śrī Kṛṣṇa, similarly Śrī Rādhā-kuṇḍa is also very dear. Among all the *gopīs*, Śrī Rādhā is the dearest lover of Śrī Kṛṣṇa.

(150-152)

(u. nī. 4.3-4, 6-7)—

*mahā-bhāva-svarūpeyaṁ  
guṇair ativarīyasi  
gopālottara-tāpanyāṁ  
yad gāndharveti viśrutā*

*hlādinī yā mahā-śaktiḥ  
sarva-śakti-varīyasi  
tat-sāra-bhāva-rūpeyaṁ  
iti tanre pratiṣṭhitā*

*suṣṭhu-kānta-svarūpeyaṁ  
sarvadā vārṣabhānavī  
dhyta-śoḍaśa-śṛṅgārā  
dvādaśābharaṇānvitā*

In the *Rādhā-prakarṇa* of *Ujjvala-nīlamanī* it is said: Śrī Rādhikā's body is composed of *mahā-bhāva*. The greatest of all *śaktis* is the *hlādinī-śakti*. Therefore it is called *mahā-śakti*. Of that, the essence is *mādana*, which is the zenith of *mahā-bhāva*. Śrī Rādhā is the embodiment of that highest *mahā-bhāva*. This conclusion is well established.

In the *Gopālottara-tāpanī*, She is glorified as Gāndharvā. This daughter of Vṛṣabhānu has a very beautiful form and wears 16 items of beautification (*śṛṅgāra*) and 12 types of ornaments (*ābharaṇa*).

(153)

*latra suṣṭhu-kānta-svarūpā, yathā śrī-kṛṣṇa-vākyam* (u. nī. 4.8)—

*kacās tava sukuñcitā mukham adhira-dīrgheksaṇam  
kaṭhora-kuca-bhāg-urāḥ kṛāśima-śālī madhya-sṭhālam  
nate śīrasi dorlate karaja-ratna-ramyau karau  
vidhūnayati rādhike tri-jagad eṣa rupotsavaḥ*

An example concerning Her beautiful form is given in *Ujjvala-nīlamanī*, wherein Śrī Kṛṣṇa says, "O Rādhē! The locks of Your hair curl beautifully, and You have a lotus-like face with elongated restless eyes. Your chest is adorned with lovely large and firm breasts. Your waist is attractively slender, Your head is bowed slightly in modesty, and Your fingernails are like rows of jewels. Your beautiful form is a festival of elegance and sweetness that crushes the vanity of the three worlds."



*dhṛta-ṣoḍaśa-śṛṅgārā yathā (u. nī. 4.9)—*

*snātā nāsāgra-jāgran-maṇi-rasita-paṭā sūtriṇi baddha-veṇi  
sottamsā carcitāṅgi kusumita-cikura sragviṇi padma-hastā  
tāmbūlāsyoru-bindu-stavakita-cibukā kajjalākṣi sucitrā  
rādhālaktojjvalāṅghriḥ sphuriti tilakini ṣoḍaśa-kalpiniyam*

Concerning Her sixteen items of beautification, Subala says to Śrī Kṛṣṇa, "After bathing, Śrī Rādhikā decorates the tip of Her nose with an effulgent jewel. She dresses in blue clothing, with a sash (*nīvibandhana*) around Her waist. Her hair is plaited and She wears ornaments on Her ears. Her limbs are smeared with camphor, musk and sandal paste. She wears flowers in Her hair and a garland around Her neck. In Her hand She playfully carries a lotus flower. In Her mouth She has *tāmbula*, and on Her chin a dot of musk. She wears *kajjala* around Her eyes and on Her cheeks are musk-paintings of dolphins, etc. The bottoms of Her lotus feet are painted red and She wears *tilaka* on Her forehead."

*dvādaśābharaṇāśritā yathā (u. nī. 4.10)—*

*divyaś cūdāmaṇindraḥ puṣpa-viracitāḥ kuṇḍala-dvandva-kāñci-  
niṣkāś cakri-śalākā-yuga-valaya-ghaṭāḥ kaṇṭha-bhūṣormikāś ca  
hārās tārānukāra bhūja-kaṭaka-tulākoṭayo ratna-klṛptās  
tuṅgā pādāṅguriya-cchavir iti ravibhir bhūṣaṇair bhāti rādhā*

Concerning Her twelve ornaments, Subala says, "Śrī Rādhikā wears a diamond on Her head, golden earrings on Her ears, and tiny golden bells around Her hips. A golden locket hangs around Her neck. She wears a *cakri-śalākā*<sup>1</sup> over Her ears, bangles on Her hands, and a necklace around Her throat. There are rings on Her fingers and a group of star-like necklaces on Her bosom. She is adorned with jewelled armlets, jewelled ankle bells and radiant toe rings. She is very beautiful wearing these twelve ornaments."

*madhye vayasī kaiśora eva tasyāḥ sthitiḥ. pūrvavad divasa-gaṇanayā viṃśati-dinottara-  
pañca-māsādhika-nava-varṣa-parimitam madhya-kaiśoram vayah (9-5-20); rāja-kumāritvād  
bhogātīśayena samṛddhyā varṣa-māsa-dinānām sārḍhatayā pañca-daśa-dinottara-māsa-dvayād-  
hika-caturdaśa-varṣa-parimitam vayo 'syāḥ jñeyam (14-2-15).*

*asyā madīyatā-bhāvo  
madhu-snehas tathaiiva ca*

<sup>1</sup> A *cakri-śalākā* is an elaborate ornament that encircles the entire ear and fastens at the top.



*mañjiṣṭhākhyo bhaved rāgaḥ  
samarthā kevalā ratih*

*kandarpa-kautukam kuñjam  
gṛham asyās tu yāvaṣe  
mātāsyāḥ kīrtidā proktā  
vṛṣabhānuḥ pitā smṛtaḥ*

*abhimanyuḥ patis tasyā  
durmukho devarah smṛtaḥ  
jaṭilākhyā smṛtā śvaśrur  
nanandā kuṣilā matā*

*yathā syur nāyakāvasthā  
nikhilā eva mādhave  
tathaiva nāyikāvasthā  
rādhāyām prāyaśo matāḥ*

Śrī Rādhā's age is in the middle of the *kaiśora* period. Just as previously, Kṛṣṇa's age was increased by half again, so Rādhā's age is increased to 14 years, 2 months and 15 days. She has a strong feeling that Kṛṣṇa belongs to Her (*madīyatā-bhāva*), as well as *madhu-sneha* (a very sweet affectionate mood). Her love for Kṛṣṇa is pure, powerful and lasting, and She has various *kuñjas* for Her pastimes with Him. Her home is in Yāvaṭagrāma, Her mother's name is Kīrtidā, and Her father's Vṛṣabhānu. Her husband's name is Abhimanyu, Durmukha is Her brother-in-law, Jaṭilā is Her mother-in-law, and Kuṣilā is Her sister-in-law. Just as Śrī Kṛṣṇa always exists as the *nāyaka* (heroic lover), Śrī Rādhikā is forever the principal *nāyikā* (heroine).

(160-165)

(u. ni. 4.50-54)—

*tasyā vṛndāvaneśvaryaḥ  
sakhyah pañca-vidhā matāḥ  
sakhyaś ca nitya-sakhyaś ca  
prāṇa-sakhyaś ca kāścana  
priya-sakhyaś ca parama-  
preṣṭha-sakhyaś ca viśrutāḥ*

*sakhyah kusumikā-vindhya-  
dhaniṣṭhādyāḥ prakīrtitāḥ  
nitya-sakhyaś ca kastūri-  
maṇi-mañjarikādayaḥ*

*prāṇa-sakhyah śaśimukhi-  
vāsanti-lāsikādayaḥ  
gatā vṛndāvaneśvaryaḥ  
prāyeṇemāḥ svarūpatām*



*priya-sakhyah kuraṅgākṣi  
sumadhyā madanālasā  
kamalā mādhuri mañju-  
keśi kandarpa-sundari  
mādhavi mālati kāma-  
latā śaśikalādayah*

*parama-preṣṭha-sakhyas tu  
lalitā sa-viśākhikā  
sa-citrā campakalatā  
tuṅgavidyendulekhikā  
raṅgadevī sudevī cety'  
aṣṭau sarva-gaṇāgrīmāḥ*

(u. nī. 3.61)—

*yūthādhipātve 'py aucityam  
dadhānā lalitādayah  
sveṣṭa-rādhādi-bhāvasya  
lobhāt sakhya-ruciṁ dadhuh*

Śrī Rādhā's *sakhis* are of five types: *sakhī*, *nitya-sakhī*, *prāṇa-sakhī*, *priya-sakhī*, and *parama-preṣṭha-sakhī*. Kusumikā, Vindhyā, Dhaniṣṭhā and others are known as *sakhis*. Kastūrikā, Maṇi Mañjarī, etc., are known as *nitya-sakhis*. Śaśimukhī, Vāsantī, Lāsikā, etc., are known as *prāṇa-sakhis*. These *gopīs* usually have forms (or natures) similar to Śrī Rādhā.

Kuraṅgākṣi, Sumadhyā, Madanālasā, Kamalā, Mādhuri, Mañjukesī, Kandarpa-sundari, Mādhavi, Mālati, Kāmalatā and Śaśikalā, etc., are *priya-sakhis*.

Lalitā, Viśākhā, Citrā, Campakalatā, Tuṅgavidyā, Indulekhā, Raṅgadevī and Sudevī are the *parama-preṣṭha-sakhis*. These eight *gopīs* are chief amongst them all. They are worthy of being *yūtheśvarīs* (group leaders) themselves, but because they love Rādhā so much, they would rather be Her *sakhis*.

(166)

*madiyatā-bhāva-lakṣaṇam yathā—*

*śṛṅgāra-rasa-sarvasvaḥ  
kṛṣṇaḥ priyatamo mama  
iti yaḥ prauḍha-nirbandho  
bhāvaḥ sa syān madiyatā*

The characteristic of *madiyatā* is such: "Śrī Kṛṣṇa, whose mood is very romantic, is my all-in-all." This unwavering *bhāva* is called *madiyatā*.

(167)

*udāharaṇam yathā*



*śikhi-piñcha-lasan-mukhāmbujo  
muralivān mama jīvanēśvaraḥ  
kva gato 'tra vihāya mām ito  
vada nārāyaṇa sarva-vittama*

An example is such: Śrī Rādhikā says, "O Nārāyaṇa, Knower of Everything! Śrī Kṛṣṇa, who wears an array of peacock feathers in His hair, plays a flute, and has a very beautiful lotus face, is the Lord of my life. He has now disappeared from this place. Please tell me where He has gone!"

(168)

*bhuja-catuṣṭayaṁ kvāpi  
narmanā darśayann api  
vṛndāvanēśvari-premnā  
dvi-bhujah kriyate hariḥ*

One day, just for fun, Śrī Kṛṣṇa displayed His four-armed form before Śrī Rādhā, but Her pure love forced Him to resume His two-armed form.

(169)

*yathā (u. nī. 5.7)—*

*rāsārambha-vidhau niliya vasatā kuñje mṛgākṣi-gaṇair  
dṛṣṭam gopayitum samuddhura-dhiyā yā suṣṭhu saṁdarśitā  
rādhāyāḥ praṇayasya hanta mahimā yasya śrīyā rakṣitum  
sā śakyā prabhaviṣṇunāpi hariṇā nāsic catur-bāhutā*

One day, in the Spring season, Śrī Kṛṣṇa was performing *rāsa-līlā* with the doe-eyed *gopīs* near Govardhana Hill. Wanting to begin a different pastime, He entered the forest and hid from them in a *kuñja*. Suddenly, as He was watching for them, He discovered that the *gopīs* had surrounded Him on all sides and He had no way of escape.

Being very clever, He decided to trick them by displaying His four-armed form. He did this and then remained motionless. Seeing that the object of their love had transformed into a *nārāyaṇa-mūrti*, the *gopīs* offered obeisance and prayed that they may see Kṛṣṇa again.

Then, because of the wonderful power of Rādhā's love, He revealed His two-armed form to Her alone. In the presence of Her love, He was unable to retain His four-armed form.

(170-171)

*madhu-sneha-lakṣaṇam yathā (u. nī. sthāyibhāva-prakaraṇe 14.93-94)—*

*madiyatātiśaya-bhāk  
priye sneho bhaven madhu*



*svayaṁ prakāṣa-mādhuryo  
nānā-rasa-samāhṛtiḥ  
mattatoṣma-dharaḥ sneho  
madhu-sāmyān madhūcyate*

The characteristics of *madhu-sneha* are now described: That type of affection wherein the lover says of the beloved, "He is mine" is called *madhu-sneha*. This *bhāva* has no comparison in sweetness. It is the meeting place of various *rasas*, and is characterized by a passionate drunkenness and pride. *Madhu* (honey) is by nature very sweet and is mixed with the nectars of various flowers; when swallowed, it produces both heat and drunkenness. Thus, this type of *sneha* (affection) is known as *madhu-sneha*.

(172)

*udāharaṇaṁ yathā (u. nī. 14.95)—*

*rādhā snehamayena hanta racitā mādhurya-sāreṇa sā  
saudhiva pratimā ghanāpy uru-guṇair bhāvoṣmaṇā vidrutā  
yan-nāmaṇy api dhāmani śravaṇayor yāti prasaṅgena me  
sāndrānandamayī bhavaty anupamā sadyo jagad-vismṛti*

Śrī Kṛṣṇa said to Subala, "Alas, Śrī Rādhā is so full of the sweetest affection that She is like a *mūrti* made of nectar. Possessing very deep transcendental qualities, She has melted like butter in the fire of eagerness for Me. If I simply hear Her name, I swoon with rapture and forget everything."

(173)

*māñjiṣṭha-rāga-lakṣaṇaṁ yathā (u. nī. 14.139)—*

*ahāryo 'nanya-sāpekṣo  
yaḥ kāntyā varddhate sadā  
bhaven māñjiṣṭha-rāgo 'sau  
rādhā-mādhavayor yathā*

The type of *rāga* (attachment) that is never destroyed (like the blue safflower never withers) and is completely independent is *māñjiṣṭha-rāga*. This is the *rāga* shared by Rādhā and Kṛṣṇa.

(174)

*udāharaṇaṁ yathā (u. nī. 14.141)—*

*dhatte drāg anupādhi janma vidhinā kenāpi nākampate  
sūte 'ty āhita-saṅcayair api rasam te cen mītho vartmane  
rddhim saṅcinute camatkṛti-karoddāma-pramodottarām  
rādhā-mādhavayor ayaṁ nirupamaḥ premānubandhotsavaḥ*



Śrī Paurṇamāsī said to Śrī Nāndīmukhī: "The love between Rādhā and Mādhava is a festival of endless and unwavering bliss. Its equal does not exist in either the spiritual or material worlds. It appears instantly and is never disturbed by anything. Due to so much grief from fear of Their elders, They have had to devise various clever means for meeting together, and a very special flavor of ever-increasing *rasa* has arisen."

(175-176)

*samarthā-rater lakṣaṇam yathā (u. nī. 14.52)—*

*kañcid-viśeṣa-māyāntyā  
sambhogeccā yayābhitaḥ  
ratyā tādātmyam āpannā  
sā samartheti bhāṇyate*

*sva-svarūpāt tadyād vā  
jātā yat kiñcid anvayāt  
samarthā sarva-vismāri-  
gandhā sāndratamā matā*

The characteristics of *samarthā-rati* are as follows: Among *samarthā-rati*, *samañjasā-rati* and *sādhāraṇī-rati*, *samarthā-rati* has an indescribable quality—namely, the ability to bring Śrī Kṛṣṇa completely under its control. This *rati* and the desire for union with Kṛṣṇa are inseparable. From the faintest aroma of this *rati*, the *gopīs* who have attained it (as a result of their own natures or from hearing about Kṛṣṇa) completely forget their shyness and family traditions. This mood is so intense that no other *bhāva* has a chance to enter their minds.

(177)

*udāharaṇam yathā (u. nī. 14.54, 55, 57)—*

*prekṣyāśeṣe jagati madhurām svām vadhūm śaṅkayā te  
tasyāḥ pārśve gurubhir abhitas tvat-prasaṅgo nyavāri  
śrutvā dūre tad āpi bhavataḥ sā tulā-koṭi-nādam  
hā kṛṣṇety aśruta-caram āpi vyāharanty unmadāsīt*

An example of *samarthā-rati* is such: Śrī Vṛndā told Śrī Kṛṣṇa about a certain young newlywed girl in Vraja who, upon hearing the jingling of Kṛṣṇa's ankle bells for the first time, became completely maddened with love. Vṛndā said, "In order to protect their beautiful newlywed daughters, all the elders in Vraja-maṇḍala have prevented them from hearing any discussion about You. Even so, when that certain newlywed first heard the sound of Your ankle bells from a distance, She cried 'Hā Kṛṣṇa' and became mad."

(178)

*sarvādbhuta-vilāsormi-camatkāra-kara-śriyaḥ  
sambhogeccā-viśeṣo 'syā rater jātu na bhidyate*



*ity asyām kṛṣṇa-saukhyārtham eva kevalam udyamah*

There is never any perceivable difference between *samarthā-rati* and the desire for union. It is astonishingly profound and wonderful in its ability to subdue Kṛṣṇa by its waves of deep pleasure. A *gopī* having this *rati* totally dedicates her mind, body and words to Kṛṣṇa's happiness. She hasn't even the slightest tinge of desire for her own satisfaction.

(179)

*iyam eva ratiḥ prauḍhā  
mahābhāva-daśām vrajet  
yā mṛgyā syād vimuktānām  
bhaktānām ca varīyasām*

When *samarthā-rati* has fully matured, it enters the state of *mahā-bhāva*. For this reason, the chiefs among the *muktas* and *bhaktas* are constantly striving for it (but rarely attain it).

(180)

*yathā śrī-daśame (10.47.58) —*

*etāḥ param tanu-bhṛto bhuvi gopa-vadhvo  
govinda eva nikhilātmani rūḍha-bhāvāḥ  
vāñchanti yad bhava-bhiyo munayo vayan ca  
kim brahma-janmabhir ananta-kathārasasya*

When Śrī Uddhava Mahāśaya first witnessed the *mahā-bhāva* of the *gopīs*, he loudly proclaimed, "Among all births one could take on this earth, that of a *vraja-gopī* is the most fruitful. Why? Because these young girls have obtained *mahā-bhāva* for the Soul of the Universe, Śrī Govinda! Those desiring liberation because of fear of this material world, the *munis* who are already liberated, as well as we *bhaktas* are always trying to attain this loving mood, but none of us are able. Alas, without having an attachment for the nectar of *kṛṣṇa-kathā*, what is the use of occupying even the post of Lord Brahmā?"

(181)

*śrī-rādhā-mantroddhāro yathā gaurī-tantre —*

*śrī-nāda-bindu-samyuktā  
tathāgnir mukha-vṛtta-yuk  
caturthī vahni-jāyāntā  
rādhikāṣṭākṣaro manuḥ*

In the *Gaurī-tantra* a description of the *śrī-rādhā-mantra* is given: Śrī is joined with *anusvara* (śrīm); then the letter *a* is joined with *anusvara* and the letter *ra* (*rām*). Rādhikā



in the dative case (*rādhikāyai*) follows, and then it ends with *svāhā*. This is the eighth syllable *śrī-rādhā-mantra*.

The *śrī-rādhā-mantra* is:

*śrīm rām rādhikāyai svāhā*

The *śrī-rādhā-gāyatrī* is:

*śrī-rādhikāyai vidmahe, prema-rūpāyai dhīmahi, tan no rādhā pracoday*

(182)

*asyā dhyānam yathā tatraiva—*

*smerām śrī-kunkumābhām sphurad-arūṇa-paṭa-prānta-klṛptāvaguṇṭhām  
ramyām veśena veṇī-kṛta-cikura-śikhālambi-padmām kiśorīm  
tarjjany-aṅguṣṭha-yuktyā hari-mukha-kamale yuñjatiṁ nāgavalli-  
pāṇam karṇāyatākṣiṁ tri-jagāti madhurām rādhikām arcayāmi*

The *śrī-rādhā-dhyāna* is described in the *Gauri-tantra* as follows: I worship Rādhikā, whose lotus mouth is slightly smiling, and who has a beautiful saffron-colored complexion. She is attractively clothed in a crimson dress, the border of which serves as Her veil. From Her plaited hair a lotus flower dangles, and with Her thumb and forefinger She offers *tāmbula* to the lotus mouth of Śrī Kṛṣṇa. She has lovely elongated ears and eyes, and is the sweetest person in all the three worlds.

(183-186)

*lāpta-hema-prabhām nila-  
kuntala-baddha-mallikām  
śarac-candra-mukhīm nṛtya-  
cakorī-cañcalekṣaṇām*

*bimbādhara-smita-jyotsnām  
jagaj-jivana-dāyikām  
cāru-ratna-stanālambi-  
muktādāma-vibhūṣaṇām*

*nitamba-nila-vasanām  
kiṅkiṇī-jāla-maṇḍitām  
nānā-ratnādi-nirmāṇa-  
ratna-nūpura-dhārīṇīm*

*sarva-lāvanya-mugdhaṅgīm  
sarvāvayava-sundarīm  
kṛṣṇa-pārsva-sthitām nityām  
kṛṣṇa-premaika-vigrahām*



*ānanda-rasa-sammagnām  
kiśorīm āśraye vane*

In another *śāstra*, a different type of *śrī-rādhā-dhyāna* is described: I take shelter of that youthful *kiśorī-gopī* Śrī Rādhikā in the forest of Vṛndāvana. She has a beautiful bodily color like molten gold, and in Her bluish-black hair a chaplet of *mallikā* flowers (jasmine) is tied. Her face is like the autumn moon, and Her restless eyes are like dancing *cakorī* birds. Her lips are beautifully red like the *bimba* fruit, and from them a sweet smile shines like moonlight. She is the giver of life to the whole world. A string of pearls rests on Her lovely breasts, and around the lower part of Her body She wears a blue dress, with a *kinkīṇī-mālā* adorning Her hips. On Her lotus feet She wears jewelled ankle bells. She is very graceful and all parts of Her body are extremely beautiful. She is the very form of love of Kṛṣṇa and is always alongside Him, completely drowned in *ānanda-rasa*.

(187)

*saurīm raktāmbarām ramyām  
sunetrām susmitānanām  
śyāmām śyāmākhilābhīṣṭām  
rādhikām āśraye vane*

Elsewhere that *dhyāna* is as follows: I take shelter of Śrī Rādhikā, the daughter of Śrī Vṛṣabhānu, in the delightful forest of Vṛndāvana. She wears a beautiful crimson dress, has lovely eyes, a smiling face, and a dazzlingly bright cream-colored complexion. The whole world adores Her beautiful features.

(188)

*vinā rādhā-prasādena  
kṛṣṇa-prāptir na jāyate  
tataḥ śrī-rādhikā-kṛṣṇau  
smaraṇīyau susaṁyutau*

Without pleasing Śrī Rādhā, it is impossible to obtain Śrī Kṛṣṇa. Therefore, we should always remember Rādhā and Kṛṣṇa together.

(189)

*yathā bhaviṣyottare—*

*prema-bhaktau yadi śraddhā  
mat-prasādam yadicchasi  
tadā nārada bhāvena  
rādhāyārādhako bhava*

In the *Bhaviṣyottara-purāṇa*, Śrī Kṛṣṇa says, "O Nārada, if you have strong faith in *prema-bhakti* and you truly want to satisfy Me and obtain My mercy, then you please become a loving devotee of Śrī Rādhā."



(190)

*tathā ca nāradiye—*

*satyaṁ satyaṁ punaḥ satyaṁ  
satyaṁ eva punaḥ punaḥ  
vinā rādhā-prasādena  
mat-prasādo na vidyate*

Similarly, in the *Nāradiya-purāṇa*, Śrī Kṛṣṇa says, "O Nārada, I solemnly declare to you again and again and again that without the mercy of Śrī Rādhā, My mercy does not arise."

(191)

*śrī-rādhikāyāḥ kārunyāt  
tat-sakhī-saṁgatim iyāt  
tat-sakhīnām ca kṛpayā  
yoṣid-aṅgam avāpnuyāt*

By the mercy of Śrī Rādhikā, the *sādhaka* gets the association of Rādhikā's *sakhī-gaṇa*. By the mercy of that *sakhī-gaṇa*, one obtains birth as a young girl in Vraja.

### Descriptions of the Aṣṭa-sakhīs

#### Śrī Lalitā Sakhī

(192-197)

*anaṅga-sukhadākhyo 'sti  
kuñjas tasyottare dale  
vijñeyo 'yaṁ tadid-varṇo  
nānā-puṣpa-drumāvṛtaḥ*

*lalitānandado nityam  
uttare kuñja-rājakaḥ  
gorocanābhā lalitā  
tatra tiṣṭhati nityaśaḥ*

*mayūra-piñcha-saḍṛśo-  
vasanā kṛṣṇa-vallabhā  
khaṇḍitā-bhāvam āpannā  
rati-yuktā harau sadā*

*candra-tāmbūla-sevāḍhyā  
divyābharāṇa-maṇḍitā  
sapta-vimśaty-aho yuktā-  
ṣṭa-māsa-manu-hāyanā (14-8-27)*



*asyā vayah-pramāṇam yat  
pitā mātā viśokakah  
śāradā ca patir yasyā  
bhairavākhyo mato budhaiḥ*

*svarūpa-dāmodaratām  
prāptā gaura-rase tu iyaṁ  
iyaṁ tu vāma-prakharā  
gṛham asyās tu yāvaṇe*

Next, the particular characteristics of the *aṣṭa-sakhis* are given, beginning with Śrī Lalitā Sakhī. On the northern petal of Anaṅga-sukhada Kuñja, there is a beautiful *kuñja* covered with various kinds of flowers and trees. This place is known as Lalitānandada Kuñja and is the color of lightning. The lovely Lalitā Sakhī always lives here. She has a beautiful bright yellow (*gorocanā*) complexion and wears a dress the color of peacock feathers. She is adorned with celestial ornaments and personifies the type of *bhāva* known as *khaṇḍitā*. She and Śrī Kṛṣṇa are very, very dear to each other and her *sevā* is to bring camphor and *tāmbūla* to Him. Her age is 14 years, 8 months and 27 days. In the opinion of the *paṇḍitas*, her father's name is Viśokaka, her mother's Śāradā, and her husband's Bhairava Gopa. Her home is in Yāvaṇa and her nature is *vāma-prakharā*. In *gaura-lilā*, she has assumed the form of Śrī Svarūpa Dāmodara Gosvāmī.

(198)

*khaṇḍitā-lakṣaṇam yathā (u. nī. 5.85-86)—*

*ullaṅghya samayaṁ yasyāḥ  
preyān anyopabhogavān  
bhoga-lakṣmāṅkitāḥ prātar  
āgacchet sā hi khaṇḍitā  
eṣā tu roṣa-niḥśvāsa-  
tūṣṇīm-bhāvādi-bhāg bhavet*

The characteristics of *khaṇḍitā-bhāva* are: When the time for the pre-arranged meeting has passed, and the *nāyaka* arrives in the morning bearing the love marks from another girl, the *nāyikā*'s condition at that time is called *khaṇḍitā*. Her behavior is marked by anger, long and deep breathing, refusing to speak, etc.

(199)

*yāvair dhūmalitaṁ śiro bhuja-taṭim tāṭaṅka-mudrāṅkitāṁ  
saṁkrānta-stana-kūṅkumojjvala-muro mālāṁ parimlāpitāṁ  
ghūrṇā-kuḍmalite dṛṣṭau vraja-pater dṛṣṭvā prage śyāmalā  
cette rudra-guṇam mukhe tu sumukhi bheje muninām vratam*

For example, one morning, after spending the night with a certain *vraja-devi*, Śrī Kṛṣṇa was seen by Śyāmalā in the following condition: His head was a purplish color from the crimson lac on the *gopī*'s feet. The impressions of her earrings marked His shoulders. The bright *kūṅkuma* from her breasts covered His chest, His garland was



crushed, and His half-closed eyes were rolling. Seeing Kṛṣṇa in this way, Śyāmalā became very angry in her mind, though externally she maintained a pleasant face and said nothing.

(200)

*vāma-prakharā-lakṣaṇam yathā (u. nī. 6.2-5)—*

*saubhāgyāder ihādhikyād  
adhikā sāmyataḥ samā  
laghutvāl laghur ity uktās  
tridhā gokula-subhruvaḥ*

The characteristics of *vāma-prakharā* are now described. The good fortune of the *gopīs* (such as *prema*, beauty, sweetness, wit, etc.) is divided into three categories—*adhikā* (abundant), *samā* (moderate) and *laghu* (slight).

(201-204)

*pratyekam prakharā madhyā  
mṛdvi ceti punas tridhā*

*pragalbha-vākyā prakharā  
khyātā durlaṅghya-bhāṣitā*

*tad ūnatve bhaven mṛdvi  
madhyā tat-sāmyam āgatā*

*atra laghu-prakharā (u. nī. 8.31)—*

*sā laghu-prakharā dvedhā  
bhaved vāmātha dakṣiṇā*

Moreover, each of these categories is again divided into *prakharā* (acute), *madhyā* (moderate) and *mṛdvi* (mild). She whose speech is very bold and sometimes impudent, and whose statements no one can refute, is called *prakharā*. One possessing this intensity in a lesser degree is called *madhyā*, and in the least degree, *mṛdvi*. *Laghu-prakharā* is also of two kinds, namely *vāmā* (left-wing, or contrary) and *dakṣiṇā* (right-wing, or compliant).

(205-207)

*atra vāmā (u. nī. 8.32)—*

*māna-grahe sadodyuktā  
tac chaithilye ca kopanā  
abhedyā nāyake prāyaḥ  
krūrā vāmeti kīrtiyate*



(u. nī. 8.37)—

*yūthe 'tra vāma-prakharā  
lalitādyāḥ prakīrtitāḥ*

*vāma-prakharodāharaṇam yathā (u. nī. 8.36)—*

*amūr vraja-mṛgeksaṇās catur-aśīti-lakṣādhikāḥ  
pratisvam iti kīrtitam savayasā tavaivāmunā  
ihāpi bhuvi viśrutā priya-sakhī mahārghyety asau  
katham tad api sāhasi śaṭha! jighṛkṣur enām asi*

Now the characteristics of *vāmā*: The *nāyikā* who always maintains her pride and becomes angry when her *nāyaka* neglects her is called *vāmā*. Her resolve can't be broken by the *nāyaka* and, at times like this, she is very hard on him. In this *yūtha* (group), Lalitā and others are celebrated as being *vāma-prakharā*. An example is such: One day, bringing fresh ghee for a *yajña*, Śrī Rādhā and Her *sakhis* went to the place called Dāna-ghāṭa, where Śrī Kṛṣṇa pretended to be a tax collector. As Śrī Rādhā was talking with Lalitā-sakhī, Kṛṣṇa began touching Her. Then Lalitā proudly stepped up and stopped Him, saying, "Each of these beautiful *vraja-gopis* is worth more than 84 lakhs, Your dear friend Madhumaṅgala has said. Among all of them my *priya-sakhī* is the most precious and hard to get. O Crooked One! In spite of that, why do You still try to grab Her, huh?"

(208)

*asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśa-dīpikā 1.242)—*

*ratnarekhā (-prabhā) ratikalā  
subhadrā candra (bhadrā-) rekhikā  
sumukhī ca dhaniṣṭhā ca  
kalahamsi kalāpinī*

The chief *sakhis* in Lalitā's group are Ratnarekhā (or Ratnaprabhā), Ratikalā, Subhadrā, Candrarekhikā (or Bhadrarekhikā), Sumukhī, Dhaniṣṭhā, Kalahamsi and Kalāpinī.

(209)

*asyā mantroddhāro yathā sammohana-tantre—*

*lakṣmī līlā ca lalitā  
ne tato vahni-nāyikā  
eṣo 'ṣṭārṇo mahā-mantro  
lalitāyās tu rāga-daḥ*

*mantra yathā—śrīm lām lalitāyai svāhā*



There is a quotation from the *Sammohana-tantra* about the *śrī-lalitā-mantra*: *Lakṣmi-bija* and *lilā-bija*, *lalitā* in the dative case, and *svāhā* comprise the 8-syllable *śrī-lalitā-mantra*. This *mahā-mantra* bestows *rāga* for Śrī Kṛṣṇa's lotus feet.

The *mantra* is thus: *śrīm lām lalitāyai svāhā*

(210)

*asyā dhyānam yathā tatraiva—*

*gorocanā-dyuti-vidāmbi-tanūm suveṇīm  
mayūra-piñcha-vasanām śubha-bhūṣaṇāḍhyām  
tāmbūla-sevana-ratām vraja-rāja-sūnoḥ  
śrī-rādhikā-priya-sakhīm lalitām smarāmi*

Śrī Lalitā's *dhyāna* is: I meditate upon the lovely Śrī Lalitā, whose beautiful bright yellow (*gorocanā*) complexion rebukes the luster of a precious jewel. She has long beautiful plaited hair and wears a dress the color of peacock feathers. She serves Śrī Kṛṣṇa by offering *tāmbūla* to Him, and she is a very dear friend of Śrī Rādhā.

Śrī Viśākhā Sakhī

(211-215)

*iśāna-dala ānanda-  
nāmakam kuñjam asti hi  
megha-varṇam śrī-viśākhā  
yatrāste kṛṣṇa-vallabhā*

*svādhina-bhartṛkā-bhāvam  
āpannā hi harau sadā  
vastrālaṅkāra-sevāḍhyā  
gaurāṅgī tārakāmbarā*

*pakṣāhar-yug-yugma-māsa-  
saṁyukta-manu-hāyanā (14-2-15)  
asyā vayah pitā mātā  
pāvanō dakṣiṇā kramāt*

*patir yasyā bāhukākhyo  
'py asau gaura-rase punaḥ  
rāya-rāmānandatayā  
vikhyātābhūt kalau yuge*

*iyam tu adhika-madhyā hi  
gṛham asyās tu yāvate*

Next, Śrī Viśākhā is described: On the northeast petal of Anāṅga Sukhada Kuñja lies Ānanda Kuñja, which is cloudlike in color, and is the residence of Śrī Viśākhā.



She is very dear to Śrī Kṛṣṇa and has the *bhāva* known as *svādhīna-bhartṛkā*. Her *sevā* is dressing and decorating. Her dress resembles the stars in the evening sky, and her complexion is cream-colored with a tinge of red (*gaurāṅgi*). Her age is 14 years, 2 months and 15 days. Her father's name is Pāvana, her mother's Dakṣiṇā and her husband's Bāhuka. She is *adhika-madhyā*, and her home is in Yāvaṭa. She appears in *gaurā-līlā* as Śrī Rāmānanda Rāya.

(216)

*svādhīna-bhartṛkā-lakṣaṇam* (u. nī. 5.91)—

*svāyattāsanna-dayitā  
bhavet svādhīna-bhartṛkā  
salīlāranya-vikrīḍā-  
kusumāvacaṇyādi-kṛt*

*Svādhīna-bhartṛkā*—The *nāyikā* who has brought her lover under her control and keeps him always close by is known as *svādhīna-bhartṛkā*. Her activities are sporting in the water, dallying in the forest, picking flowers, etc.

(217)

*udāharaṇam yathā* (u. nī. 5.92)—

*mudā kurvan patrāṅkuram anupamaṁ pīna-kucayoḥ  
śruti-dvandve gandhāhṛta-madhupam indīvara-yugmam  
sakhelaṁ dhammillopari ca kamalaṁ komalaṁ asau  
nirāvādhāṁ rādhāṁ ramayati ciraṁ keśi-damanaḥ*

An example from *Ujjvala-nīlamanī*: On Śrī Rādhā's beautiful plump breasts, Keśi-damana joyfully painted tiny decorative pictures with sandalwood paste. On Her ears He placed two blue lotuses that were so fragrant they attracted a group of black bumbees. Upon Her *dhammilla*,<sup>1</sup> He playfully placed another soft lotus flower. In this way, Kṛṣṇa freely dallied with Rādhā for a long time.

(218)

(u. nī. 8.19)—

*atra yūthe viśākhādyā  
bhavanty adhika-madhyamāḥ*

In the party of Śrī Rādhā, Śrī Viśākhā and others are known as *adhika-madhyā*.

<sup>1</sup> A *dhammilla* is the braided and ornamented hair of a woman, tied over her head and intermixed with flowers, pearls, etc.



(219)

*adhika-madhyodāharaṇam yathā (u. nī. 8.17)—*

*dāmārpyatām priya-sakhi-prahitām tvayaiva  
dāmodare kusumam atra mayāvaceyam  
nāham bhramāc caturike sakhi sūcaniyā  
kṛṣṇaḥ kadhārayati mām adhiḥkaṁ yad eṣaḥ*

An example of *adhika-madhyā*: Śrī Viśākhā says to her friend Caturikā, "O Sakhi! You please take this *mālā* that Rādhā sent and give it to Dāmodara. I'll stay here and pick flowers. I just get confused and can't say anything to Him. If He sees me, He causes me so much trouble."

(220)

*asyā yūtho yathā (kṛṣṇa-gaṇoddeśa-dīpikā 1.243)—*

*mālati mādHAVi candra-  
rekHā cāpi śubhānanā  
kuñjari hariṇi caiva  
surabhiś capalāpi ca*

In Śrī Viśākhā's *yūtha* the chief *sakhis* are Mālati, Mādhavi, Candrarekhā, Śubhānanā, Kuñjari, Hariṇi, Surabhi and Capalā.

(221)

*asyā mantroddhāro yathā bṛhad-gautamiye—*

*vāg-bhavaḥ saum tato ne 'ntā  
viśākhā vahni-jāyikā  
aṣṭākṣaro viśākhāyā  
mantra 'yam prema-vṛddhi-dah*

Śrī Viśākhā's *mantra* is described in the *Bṛhad-gautamiya-tantra* as such: *Sarasvati-bija*, *saum*, *viśākhā* in the dative case and *svāhā* comprise the eight-syllable *śrī-viśākhā-mantra*, which increases the *prema* of the chanter.

The *mantra* is thus: *aiṁ saum viśākhāyai svāhā*

(222)

*asyā dhyānam yathā tatraiva—*

*sac-campakāvali-viḍambi-tanuṁ suśilām  
tārāmbarām vividha-bhūṣaṇa-śobhamānām  
śrī-nandanandana-puro vasanādi-bhūṣā-  
dāne ratām sukutukām ca bhaje viśākhām*



Śrī Viśākhā's *dhyāna* is also described in the same book: I eagerly worship Śrī Viśākhā, whose bodily luster is more beautiful than a bouquet of *campaka* flowers. Her charming dress is like a cluster of stars, and she is very gentle and good-natured. She is very beautiful and nicely decorated, and her *sevā* is to offer cloth and ornaments to Śrī Nandanandana.

## Śrī Citrā Sakhi

(223-228)

*citraṁ pūrva-dale kuñjaṁ  
padma-kiñjalka-nāmakam  
śrī-citrā svāmini tatra  
vartate kṛṣṇa-vallabhā*

*abhisārikātvam āpannā,  
harau rati-samanvitā  
lavaṅga-mālā-sevāḍhyā  
kāśmīra-varṇa-saṁyutā*

*kāca-tulyāmbarā cāsau  
sadā citra-guṇānvitā  
asyās caiva vāyomānam  
manu-saṁkhyā-dinānvitam*

*ṛṣi-māsādhikam śakra-  
hāyanam ceti viśrutam (14-7-14)*

*caturō 'syāḥ pitā prokto  
janany asyās ca carccikā  
patiḥ piṭharakaś cāsyā  
asau gaura-rase punaḥ*

*govindānandatām prāptā  
caturtha-yuga-madhyake  
iyam tu adhika-mṛdvi ca,  
gṛham asyās tu yāvaṭe*

Next, a description of Śrī Citrā Sakhi is given: On the eastern petal of Madana Sukhada Kuñja lies the multicolored Padma Kiñjalka Kuñja, where Śrī Citrā resides. She and Śrī Kṛṣṇa are very affectionate toward each other, and she is very devoted to her *sevā* of bringing cloves and garlands. She possesses the *abhisārikā-nāyikā-bhāva*, has a beautiful saffron complexion, wears a dress that resembles crystal, and has many wonderful qualities. Her age is 14 years, 7 months and 14 days. Her father's name is Catura, her mother's Carccikā, and her husband's Piṭharaka. She is an *adhika-mṛdvi-nāyikā*, and her home is in Yāvaṭa. In *gaura-līlā* she appears as Śrī Govindānanda.



*abhisārikā-lakṣaṇam yathā (u. nī. 5.71-72)—*

*yābhisārayate kāntam  
svayam vābhisaraty api  
sā jyotsni tāmasi yāna-  
yogya-veśābhisārikā*

*lajjayā svāṅga-līnava  
niḥśabdākhila-maṇḍanā  
kṛtāvagunṭhā snigdhaika-  
sakhi-yuktā priyam vrajet*

The characteristics of the *abhisārikā* are: The *nāyikā* who causes her lover to make a journey to meet her, or who makes such a journey herself to meet him, is called *abhisārikā*. *Abhisārikās* are of two kinds: (1) the *jyotsni-abhisārikā*, who, during the fortnight of the bright moon travels to meet her lover wearing a white dress and suitable ornaments, and (2) the *tāmasi-abhisārikā*, who meets her lover during the fortnight of the dark moon wearing a dark blue dress and matching ornaments. When this *nāyikā* comes near to her *nāyaka* she becomes very shy. Out of modesty she covers her entire body and silences her waist-bells and ankle-bells. Wearing her veil, she makes the *abhisāra* (lover's journey) accompanied by only one of her affectionate *sakhis*.

(231)

*udāharaṇam yathā tatra (1) jyotsny-abhisārikāyāḥ (u. nī. 5.74)—*

*indus tundila-maṇḍalam praṇayate vṛndāvane candrikām  
sāndrām sundari nandano vraja-pates tvad vithim udvīkṣate  
tvam candrāñcita-candanena khacitā kṣaumeṇa cālāṅkṛtā  
kim vartmany aravinda-cāru-caraṇa-dvandvam na sandhitasī*

An example of a *jyotsni-abhisārikā* is as follows: Śrī Vṛndā said to Śrī Rādhikā, "O Sundari! Today the moon is full, and as the bright moonlight fills the sky, Vrajendra-nandana waits in the Vṛndāvana forest, watching for You to come on the path. So, being anointed with sandalwood paste mixed with camphor, and wearing a beautiful white dress, why not move those two captivating lotus feet of Yours on that path?"

(232)

*(2) tāmasy-abhisārikāyāḥ (u. nī. 5.75)—*

*timira-masibhiḥ samvitāṅgyaḥ kadamba-vanāntare  
sakhi baka-ripum puṇyātmānaḥ saranty abhisārikāḥ  
tava tu parito vidyud-varṇās tanu-dyuti-sūcayo  
hari hari ghana-dhvāntānyetāḥ svavairiṇi bhindate*



An example of a *tāmasi-abhisārikā* is: Śrī Vṛndā said to *abhisāriṇī* Śrī Rādhā, "O Sakhī! All the pious *gopis* have covered their limbs with dark *kajjala* and are on their way to a forest of *kadamba* flowers to meet with the enemy of Baka. Your lightning-like effulgence, however, pierces the darkness in all directions, and thus You are Your own enemy."

(233)

(u. nī. 8.21)—

*adhikā mṛdavaś cātra  
citrā madhurikādayaḥ*

In Śrī Rādhā's *yūtha*, Citrā, Madhurikā and others are *adhika-mṛdvī*.

(234)

*adhika-mṛdvy udāharaṇam yathā* (u. nī. 8.20)—

*darāpi na dṛg-arpitā sakhi śikhaṇḍa-cūḍe mayā  
prasīda bata mā kṛthā mayi vṛthā purobhāgitām  
naṭan-makara-kunḍalam sapadi caṇḍi līlā-gatiṁ  
tanoty ayam adūrataḥ kim iha saṁvidheyam mayā*

An example of *adhika-mṛdvī*: Śrī Citrā said to her *priya-sakhi*, "O Sakhī! You'll be pleased to know that I don't even cast a slight glance at Kṛṣṇa. There's no need to be jealous of me. But O Caṇḍī! When He approaches me to increase His *līlā*, with His dolphin-shaped earrings dancing, what am I supposed to do?"

(235)

*asyā yūtho yathā* (śrī-kṛṣṇa-gaṇoddeśa-dīpikā 1.245)—

*rasālikā tilakini  
śauraseni sugandhikā  
vāmanī vāmanayanā  
nāgarī nāgavallikā*

The chief *gopis* in Śrī Citrā's *yūtha* are Rasālikā, Tilakini, Śauraseni, Sugandhikā, Vāmanī, Vāmanayanā, Nāgarī and Nāgavallikā.

(236)

*asyā mantroddhāro yathā skānde*—

*lakṣmīś citrā caturthyantā  
vahni-jāyā ṣaḍakṣaraḥ  
mantra 'yam citrikā-nāmnyāḥ  
kṛṣṇa-sakhyā udīritāḥ*



*mantra yathā—śrīm citrāyai svāhā*

A description of the *śrī-citrā-mantra* is given in the *Skanda Purāṇa*: *Lakṣmī-bīja*, *citrā* in the dative case and *svāhā* form the six-syllable *mantra* of Kṛṣṇa's dear *sakhī* named Citrā.

The *mantra* is thus: *śrīm citrāyai svāhā*

(237)

*asyā dhyānam yathā tatraiva—*

*kāśmīra-varṇām sahitām vicitra-  
guṇaiḥ smitā-śobhi-mukhīm ca citrām  
kācāmbarām kṛṣṇa-puro lavaṅga-  
mālā-pradāne nītarām smarāmi*

Śrī Citrā's *dhyāna* is also described in the *Skanda Purāṇa*: I always remember Śrī Citrā, who has many wonderful qualities. She has a saffron complexion and a beautiful smiling face. She wears a crystal-colored dress, and serves Śrī Kṛṣṇa by bringing cloves and garlands for Him.

### Śrī Indulekhā Sakhī

(238-242)

*āgneya-patre pūrṇendu-  
kuñja-svarṇābha-varṇake  
śrī-indulekhā vasaty atra  
haritāla-samāṅgikā*

*dāḍimba-kusumodbhāsi-  
vasanā kṛṣṇa-vallabhā  
proṣita-bhartṛkā-bhāvam  
āpannā rati-yug-gharau*

*amṛtāśana-sevāḍhyā  
yāsau nandātmajasya vai  
vayomānam bhavet tasyāḥ  
sarva-śāstreṣu sammatam*

*sārdha-dig-vāsarair yuktā  
dvi-māsa-manu-hāyanā (14-2-10 1/2)  
asau tu vāma-prakharā  
hareś cāmara-sevinī  
gṛham asyās tu yāvaḥ  
pitā sāgara-samjñakah*



*asyā mātā bhaved velā  
patir asyās tu durbalaḥ  
vasu-rāmānandatayā  
khyātā gaura-rase hy asau*

Then, Śrī Indulekhā is described: On the southeastern petal of Madana-sukhada Kuñja lies the golden-colored Pūrṇendu Kuñja, where Śrī Indulekhā lives. She has a lemon-yellow complexion and wears a dress that is radiant like a pomegranate flower. She has a deep love for Śrī Kṛṣṇa and possesses the *proṣita-bhartṛkā-bhāva*. She often serves Kṛṣṇa by bringing Him nectar-like delicious meals. Her age is 14 years, 2 months and 10 1/2 days. She is *vāma-prakharā* and her principal *sevā* is fanning with a *cāmara*. Her home is in Yāvaṭa, her father's name is Sāgara, her mother's Velā and her husband's Durbala. In *gaura-līlā* she appears as Vasu Rāmānanda.

(243)

*proṣita-bhartṛkā-lakṣaṇam yathā (u. nī. 5.89)—*

*dūra-deśam gate kānte  
bhavet proṣita-bhartṛkā  
priya-saṁkīrtanam dainyam  
asyās tānava-jāgarau  
mālīnyam anavasthānam  
jāḍya-cintādayo matāḥ*

The characteristics of *proṣita-bhartṛkā* are now described: That *nāyikā* whose lover has gone to a distant place is called *proṣita-bhartṛkā*. Her behavior is marked by praising of her beloved, humility, weakness and thinness, sleeplessness, melancholia, instability, stupor, anxiety, etc.

(244)

*udāharaṇam yathā (u. nī. 5.90)—*

*vilāsi svacchandam vasati mathurāyām madhu-riṣur  
vasantaḥ santāpam prathayati samantād anupadam  
durāśeyam vairiṇy ahaha mad-abhiṣṭodyama-vidhau  
vidhatte pratyūham kim iha bhavitā hanta śaraṇam*

An example: When Śrī Kṛṣṇa went to Mathurā, Śrī Rādhā, with a sad heart and missing Him deeply, spoke these words: "While the amorous enemy of Madhu resides happily in Mathurā, the springtime in every way only increases my suffering! My longing for immediate death is impeded only by a hope against hope!! Alas, in this dilemma, whose shelter shall I receive?"

(245)

*vāma-prakharā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā śrī-kṛṣṇa-gaṇoddeśa-dīpikāyām  
(1.247)—*



*tuṅgabhadrā citralekhā  
surāṅgī raṅgavāṭikā  
maṅgalā suvicitrāṅgī  
modinī madanāpi ca*

The characteristics and an example of *vāma-prakharā* were given previously. In Śrī Indulekhā's *yūtha* the chief *gopīs* are Tuṅgabhadrā, Citralekhā, Surāṅgī, Raṅgavāṭikā, Maṅgalā, Suvicitrāṅgī, Modinī and Madanā.

(246-247)

*asyā mantroddhāro yathā īśāna-saṁhitāyām—*

*vāg-bhavaś cendulekhā ca  
caturthī vahni-jāyikā  
mantraḥ syāc cendulekhāyā  
aṣṭārṇaḥ samudīritaḥ*

*mantra yathā—aim indulekhāyai svāhā*

*asyā dhyānaṁ yathā tatraiva—*

*haritāla-samāna-deha-kāntim  
vikasā-dāḍima-puṣpa-śobhi-vastrām  
amṛtaṁ dadatīm mukunda-vaktre  
bhaja ālim aham indulekhikākhyām*

Her *mantra* is described in the *Īśāna-saṁhitā*: *Sarasvatī-bija*, *indulekhā* in the dative case and *svāhā* comprise the eight-syllable *mantra*.

The *mantra* is thus: *aim indulekhāyai svāhā*

Śrī Indulekhā's *dhyāna* is also described in that book: I worship Śrī Indulekhā Sakhī, whose complexion resembles the color of yellow orpiment. Her dress is the hue of a blooming pomegranate flower, she is very beautiful, and she offers nectar to the mouth of Śrī Kṛṣṇa.

Śrī Campakalatā Sakhī

(248-252)

*dakṣiṇe 'smin' dale kāmā-  
latā-nāmāsti kuṇḍjakam  
atyanta-sukhadam tapta-  
jāmbūnada-sama-prabham*

*śrī-campakalatā tiṣṭhaty  
amuṣmin kṛṣṇa-vallabhā*



*asau vāsaka-sajjātvam  
āpannā rati-yug-gharau*

*vāma-madhyā campakābhā  
cātakābhā-śubhāmbārā  
tat-sevā ratna-mālāyā  
dānam cāmara-cālanam*

*sārdha-trayodaśa-dina-  
māsa-dvaya-samanvitāḥ  
manu-saṁkhyā-hāyanāś ca  
vayomānam bhavet punaḥ (14-2-13 1/2)*

*mātāsyā vāṭikā khyātā .  
pitā cārāma-saṁjñakaḥ  
asyāś ca bhartā caṇḍākhyas  
tathā gaura-rase hy asau  
śivānandatayā khyātim  
āgatā hi kalau yuge*

Then Śrī Campakalatā is described: On the southern petal of Madana-sukhada Kuñja lies Kāmalatā Kuñja, the home of Śrī Kṛṣṇa's beloved Śrī Campakalatā. This extremely blissful *kuñja* is the color of molten gold. Campakalatā, who loves Kṛṣṇa very much, personifies the stage of a *nāyikā* known as *vāsaka-sajjā*. Her complexion is the color of a yellow *campaka* flower and her dress the color of a *cātaka* bird (swallow). Her nature is *vāma-madhyā*, and her *sevā* is to offer jewelled necklaces and to fan with a *cāmara*. Her age is 14 years, 2 months and 13 1/2 days. Her mother's name is Vāṭikā, her father's Ārāma, and her husband's Caṇḍa. In *gaura-līlā* she appears as Śrī Śivānanda.

(253-255)

*vāsaka-sajjā-lakṣaṇam yathā (u. nī. 5.76-77)—*

*svavāsaka-vaśāt kānte  
sameśyati nijam vapuḥ  
sajji-karoti geham ca  
yā sā vāsaka-sajjikā  
ceṣṭāsyāḥ smara-saṁkriḍā-  
saṅkalpa-vartma-vikṣaṇam  
sakhī-vinoda-vārttā ca  
muhur dūti-kṣaṇādayaḥ*

*udāharaṇam yathā (u. nī. 5.78)—*

*rati-kriḍā-kuñjam kusuma-śayaniyojjvala-ruciṁ  
vapuh sālāṅkāraṁ nijam api vilokya smita-mukhī  
muhur dhyāyam dhyāyam kim api harīṇā saṅgama-vidhiṁ  
saṁrddhyanti rādhā madana-mada-mādyan matir abhūt*



The characteristics of *vāsaka-sajjā* are now described. That *nāyikā* who, expecting her lover to come at his leisure, has nicely decorated her body and her residence is known as a *vāsaka-sajjā*. Her behavior is like this: She has a strong desire for amorous pleasure; she watches the pathway for her beloved; she looks repeatedly for a messenger to come while she talks with her *sakhī*s, etc. An example: A certain *sakhī* of Rādhikā's said to another *sakhī*, "Look Sakhī! Seeing that Her house in the *kuñja*, with its flower-petal bed, was so ideal for *rati-kriḍā* (lovemaking), and that Her own radiant body was so nicely decorated, Śrī Rādhā began to gently smile. As She repeatedly remembered a particular indescribable method of lovemaking She had experienced with Kṛṣṇa, She became overwhe'med with ecstasy and delirious due to amorous desire for Him."

(256)

*vāma-prakharā-lakṣaṇodāharāṇe tūkte; asyā yūtho yathā (kṛṣṇa-gaṇoddeśe 1.244)—*

*kuraṅgākṣi suracitā  
maṇḍalī maṇimaṇḍanā  
caṇḍikā candralatikā  
kandukākṣi sumandirā*

The characteristics and an example of *vāma-prakharā* were given before. The chief *gopī*s in Campakalatā's *yūtha* are Kuraṅgākṣi, Suracitā, Maṇḍalī, Maṇimaṇḍanā, Caṇḍikā, Candralatikā, Kandukākṣi and Sumandirā.

(257)

*asyā mantroddhāro yathā gāruḍe—*

*āḍau ca campakalatā  
ne 'ntā vaiśvānara-priyā  
mantra 'yam campakalatā-  
premado vasu-varṇakah*

*mantra yathā—campakalatāyai svāhā*

Śrī Campakalatā's *mantra* is described in the *Garuḍa Purāṇa* as follows: first, *campakalatā* in the dative case, followed by *svāhā*. This 8-syllable *mantra* bestows the gift of love for the lotus feet of Śrī Campakalatā.

The *mantra* is thus: *campakalatāyai svāhā*

(258)

*asyā dhyānaṁ yathā tatraiva—*

*campakāvali-samāna-kāntikām  
cātakābha-vasanām subhūṣaṇām*



*ratna-mālya-yuta-cāmarodṛatām  
cāru-campakalatām sadā bhaje*

Śrī Campakalatā's *dhyāna* is also described in the *Garuḍa Purāṇa*: I always worship Śrī Campakalatā Sakhi, whose bodily complexion is just like a cluster of *campaka* flowers (yellow magnolias). Her dress is the color of a *cātaka* bird, and she is decorated with beautiful ornaments. She lovingly serves Śrī Kṛṣṇa by offering jewelled necklaces and by fanning with a *cāmara*.

### Śrī Raṅgadevī Sakhi

(259)

*rakṣodale śyāma-varṇe  
kuñje śrī-raṅgadevikā  
sukhadākhye nivasati  
nityam śrī-hari-vallabhā*

Then, the particulars of Śrī Raṅgadevī are given: On the southwest petal of Madana-sukhada Kuñja lies the dark blue, cloudlike Sukhada Kuñja, where Śrī Kṛṣṇa's beloved Śrī Raṅgadevī always resides.

(260-263)

*padma-kiñjalka-varṇābhā  
jabā-puṣpa-nibhāmbārā  
utkaṇṭhitā-bhāva-yuktā  
śrī-kṛṣṇe rati-bhāḥ sadā*

*asau candana-sevāḍhyā  
vāma-madhyā bhavet punaḥ  
gṛham asyā yāvaṇe tu  
vayomānam bhavet punaḥ  
sārdha-veda-dinair yuktam  
dvi-māsam manu-hāyanam (14-2-4 1/2)  
mātā śrī-karuṇā proktā  
pitā śrī-raṅgasāgaraḥ  
patir vakreṣaṇaḥ prokto  
hy asau gaura-rase punaḥ  
govindānanda-ghoṣākhyaṁ  
āpannā hi kalau yuge*

Her complexion is the color of a lotus stamen, and her dress is red like a *jabā* flower. She possesses the *utkaṇṭhitā-bhāva*, and in every way she is very attached to Śrī Kṛṣṇa. Her *sevā* is offering *candana*, and her nature is *vāma-madhyā*. Her home is in Yāvaṇa, and her age is 14 years, 2 months and 4 1/2 days. Her mother's name is Karuṇā, her father's Raṅgasāgara and her husband's Vakreṣaṇa. In Kali-yuga she appears in *gaura-līlā* as Govindānanda Ghoṣa.



(264-266)

*utkanṭhitā-lakṣaṇam yathā (u. nī. 5.79-80)—*

*anāgasi priyatame  
cīrayaty utsukā tu yā  
virahotkanṭhitā bhāva-  
vedibhiḥ sā samiritā*

*asyās tu ceṣṭā hṛt-tāpo  
vepathur hetu-tarkaṇam  
aratir vāṣpa-mokṣaś ca  
svāvasthā-kathanādayaḥ*

*udāharaṇam yathā (u. nī. 5.81)—*

*sakhi kim abhavad baddho rādhā-kaṭākṣa-guṇair ayam  
samaram athavā kim prārabdham surāribhir uddhuraiḥ  
ahaha bahulāṣṭamyām prācī-mukhe 'py udite vidhau  
vidhu-mukhi! na yan mām sasmāra vrajēśvara-nandanah*

The characteristics of *utkanṭhitā-bhāva* are now described: When the *nāyikā* has waited for a long time, but her lover has still not arrived, she begins to feel anxious. This *bhāva* has been named *virahotkanṭhitā* by the scholars. The behavior of one with this mood is marked by a burning heart, trembling, anxiety that he may not come, sorrow, weeping, talking about her lamentable condition, etc. Here is an example: Śrī Candrāvali said to Śrī Śaibyā, "O Sakhī! Has Kṛṣṇa become ensnared by the ropes of Rādhā's sidelong glance today? Or has He begun battle with a fierce army of demons? Alas, the moon has risen and half the night has passed. O Vidhu-mukhi!<sup>1</sup> Still He doesn't remember me! What could be the reason?"

(267-269)

*vāma-madhyā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśe 1.248)—*

*kalakanṭhi śaśikalā  
kamalā prema-mañjarī  
mādhavi madhurā kāma-  
latā kandarpa-sundarī*

*asyā mantroddhāro yathā kiśorī-tantre—*

*lakṣmīr agni-raṅgadevī  
ne 'ntā vahni-priyā tataḥ  
raṅgadevyās tu mantro 'yam  
aṣṭārṇo rāga-bhakti-dah*

<sup>1</sup> Moon-face



*mantra yathā—śrīm rām raṅgadevyai svāhā*

*asyā dhyānaṁ ca tatraiva—*

*rājiva-kiñjalka-samāna-varṇām  
jabā-prasūnopama-vāsas-ādhyām  
śrikhaṇḍa-sevā-sahitām vrajendra-  
sūnor bhaje rāsa-ga-raṅgadeviṁ*

The characteristics and an example of *vāma-madhyā* were given previously. The chief *gopīs* in Śrī Raṅgadevi's *yūtha* are Kalakaṇṭhī, Śaśikalā, Kamalā, Prema Mañjarī, Mādhavī, Madhurā, Kāmalatā and Kandarpa-sundarī. An explanation of her *mantra* is given in the *Kiśorī-tantra* as follows: *Lakṣmī-bija* and *agni-bija*, *raṅgadevi* in the dative case and *svāhā* comprise the *śrī-raṅgadevi-mantra*. This 8-syllable *mantra* bestows the gift of *rāga-bhakti*.

The *mantra* is thus: *śrīm rām raṅgadevyai svāhā*

Her *dhyāna* is also described in that *Kiśorī-tantra*: I worship Śrī Raṅgadevi, whose bodily complexion is the color of a lotus stamen. Her dress is red like a *jabā* flower, her *sevā* is to offer *candana* to Śrī Kṛṣṇa, and she loves to dance in the *rāsa-līlā*.

### Śrī Tuṅgavidyā Sakhi

(270-275)

*kuñjo 'sti paścime dale  
'ruṇa-varṇaḥ suśobhanaḥ  
tuṅgavidyānandado nām-  
neti vikhyātim āgataḥ*

*nityaṁ tiṣṭhati tatraiva  
tuṅgavidyā samutsukā  
vipralabdhātvam āpannā  
śrī-kṛṣṇe rati-yuk sadā*

*candra-candana-bhūyiṣṭha-  
kunikuma-dyuti-sālinī  
pāṇḍu-maṇḍana-vastreyaṁ  
dakṣiṇa-prakharoditā*

*medhāyām pauṣkarājātā  
patir asyās tu bālīśaḥ  
nṛtya-gītādi-sevāḍhyā  
grham asyās tu yāvaṭe*

*dvāviṁśati-dinair yuktā  
dvi-māsa-manu-hāyanāḥ (14-2-22)*



*asyā vayah-pramāṇam syād  
asau gaura-rase punaḥ*

*vakreśvara iti khyātim  
āpannā hi kalau yuge*

Next, Śrī Tuṅgavidyā Sakhī is described. On the western petal of Madana-sukhada Kuñja lies the extremely beautiful crimson-colored Tuṅgavidyānandada Kuñja, where Śrī Tuṅgavidyā Sakhī always resides. She loves Śrī Kṛṣṇa very much and, filled with eagerness for that *prema*, she exhibits the *bhāva* known as *vipralabdhā*. Her complexion is radiant like saffron mixed with camphor and sandalwood paste, and her dress is *pāṇḍu-maṇḍana* (pale yellow). Her mood is *dakṣiṇa-prakharā*. Her mother's name is Medhā, her father's Puṣkara, and her husband's Bālīśa. She is very devoted to her *sevā* of dancing and singing, etc. Her home is in Yāvaṭa, and her age is 14 years, 2 months and 22 days. In *gaura-līlā* she appears as Śrī Vakreśvara Paṇḍita.

(276)

*vipralabdhā-lakṣaṇam yathā (u. nī. 5.83-84)—*

*kṛtvā saṅketam aprāpte  
daivāj jivita-vallabhe  
vyathamānāntarā proktā  
vipralabdhā maṇisibhiḥ  
nirveda-cintā-khedāśru-  
murchā-niḥśvasitādi-bhāk*

The characteristics of a *vipralabdhā-nāyikā*: The sages have said that the *nāyikā* who is very distressed at heart because her lover has not arrived for their secret meeting is known as a *vipralabdhā-nāyikā*. Her behavior is marked by despondency, anxiety, lamentation, weeping, fainting, sighing, etc.

(277)

*udāharaṇam yathā—*

*vindati sma divam indur indirā-  
nāyakena sakhi vañchitā vayam  
kurmahe kim iha śādhi sādaram  
drāg iti kṛamamagān mṛgekṣaṇā*

An example: A certain *vrajadevī* said to her *sakhi*, "O fawn-eyed Sakhī! As sure as the moon has risen, have we not been deceived by the Lord of Lakṣmī? In this situation, what shall I do? You please give me some advice." Saying this, she became depressed.

(278)

*dakṣiṇā-lakṣaṇam yathā (u. nī. 8.38, 42)—*



*asahā māna-nirbandhe  
nāyake yukta-vādinī  
sāmaḥhis tena bhedyā ca  
dakṣiṇā parikirtitā*

The characteristics of a *dakṣiṇa-nāyikā* are now given: That *nāyikā* who is intolerant in protecting her dignity, who speaks in a very reasonable and logical way to her lover, but who is enchanted and appeased by his sweet words of praise is called a *dakṣiṇa-nāyikā*.

(279)

*tuṅgavidyādikā cātra  
dakṣiṇa-prakharā bhavet*

In Śrī Rādhikā's group, Śrī Tuṅgavidyā and others are *dakṣiṇa-prakharā*.

(280)

*udāharaṇam yathā (śrī-gīta-govinde 9.10)—*

*snigdhe yat paruṣāsi yat praṇamati stabdhāsi yad rāgiṇi  
dveṣaṁ yāsi yad unmukhe vimukhatām yātāsi tasmin priye  
tad yuktaṁ viparīta-kāriṇi! tava śrīkhaṇḍa-carcā viṣaṁ  
śītāṁśus tapano himaṁ hutavahaḥ kṛdā-mudo yātanāḥ*

An example occurred when a certain *prakharā priya-sakhī* of Śrī Rādhā reprimanded Her like this: "O Sakhī! When Kṛṣṇa has shown affection to You, You've been very hard on Him. When He offers obeisance to You, You are arrogant. When He tries to show You His love, You act inimically toward Him. When He is eager to be with You, You are indifferent to Him. O Difficult One! When You try to argue with Him, He speaks very reasonably. Now He has truly seen the contrary nature in You. Because of it You take sandalwood paste to be poison, the moon to be the sun, snow as fire, and pleasurable pastimes as pain."

(281)

*asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśe 1.246)—*

*mañjumedhā sumadhurā  
sumadhyā madhurekṣaṇā  
tanūmadhyā madhusyandā  
guṇacūḍā varāṅgadā*

Some of the *sakhis* in Tuṅgavidyā's *yūtha* are Mañjumedhā, Sumadhurā, Sumadhyā, Madhurekṣaṇā, Tanūmadhyā, Madhusyandā, Guṇacūḍā and Varāṅgadā.



(282)

*asyā mantroddhāro yathā kiśorī-tantre—*

*lakṣmī-pūrvā tuṅgavidyā  
caturthī huta-bhuk-priyā  
mantra 'yam tuṅgavidyāyā  
vasu-varṇaḥ samiritaḥ*

*mantra yathā—śrīm tuṅgavidyāyai svāhā*

Her *mantra* is described in the *Kiśorī-tantra* thus: *Lakṣmī-bīja*, *tuṅgavidyā* in the dative case, and *svāhā* combine as the *śrī-tuṅgavidyā-mantra*.

The *mantra* is thus: *śrīm tuṅgavidyāyai svāhā*

(283)

*asyā dhyānaṁ yathā tatraiva—*

*candrādyhair api candanaiḥ sulalitām śrī-kuṅkumābha-dyutīm  
sad-ratnānvita-bhūṣaṇāñcita-tanum śoṇāambarollāsītām  
sad-gītāvali-saṁyutām bahu-guṇām ḍamphasya śabdena vai  
nṛtyantīm purato hare rasavatīm śrī-tuṅgavidyām bhaje*

Her *dhyāna* is also described in that *Kiśorī-tantra*: I worship the very *rasika* Śrī *Tuṅgavidyā*, who is adorned with sandalwood paste mixed with camphor. Her beautiful saffron-colored body is decorated with many fine jewelled ornaments, she delights in wearing a lovely red dress, and she has many wonderful qualities. She knows many transcendental songs, and she dances before Śrī Hari to the beat of a *ḍampha* drum.

**Śrī Sudevī Sakhi**

(284-288)

*vāyavya-dalake kuñjam  
āste harita-varṇakam  
vasanta-sukhadam atra  
sudevī vartate sadā*

*kalahāntarītā-bhāvam  
āpannā rati-yug-gharau  
padma-kiñjalka-rucirā  
jabā-puṣpa-nibhāmbārā*

*asau ca jala-sevāḍhyā  
vāmā prakharikā matā*



*veda-vāsara-samyukta-  
dvi-māsa-manu-hāyanā (14-2-4)*

*asyā vayah-parimāṇam  
yāvaṣe tu niketanam  
mātāsyāḥ karuṇā proktā  
janako raṅgasāgaraḥ*

*bhrātrā vakreṣaṇasyeyam  
pariṇītā kaniyasā  
śrī-vāsudeva-ghoṣākhyām  
āptā gaura-rase tv asau*

Next comes a description of Śrī Sudevī Sakhī: On the northwest petal of Madanānanda Kuñja lies the beautiful emerald-colored Vasanta-sukhada Kuñja, the residence of Śrī Sudevī. She is very loving toward Śrī Hari, has a complexion the color of a lotus stamen, and wears a dress the color of a red *jabā* flower. She possesses the *bhāva* known as *kalahāntarītā* and her *sevā* is to bring water. She is *vāma-prakharā*. Her age is 14 years, 2 months and 4 days. Her home is in Yāvaṣa, her mother is Karuṇā, her father Raṅgasāgara, and she is married to the younger brother of Vakreṣaṇa (Raṅgadevī's husband). In *gaura-līlā* she appeared as Śrī Vāsudeva Ghoṣa.

(289)

*kalahāntarītā-lakṣaṇam yathā (u. nī. 5.87)—*

*yā sakhinām puraḥ pāda-  
patitam vallabham ruṣā  
nirasya paścāt tapati  
kalahāntarītā hi sā  
asyāḥ pralāpa-santāpa-  
glāni-niḥśvasitādayaḥ*

The characteristics of *kalahāntarītā* are as follows: That *nāyikā* who, in the presence of her *sakhīs*, rejects her lover who has fallen at her feet is known as a *kalahāntarītā*. Afterward, she regrets her behavior and experiences delirium, fever caused by grief, fatigue, long and deep breathing, resignation, etc.

(290)

*udāharaṇam yathā (u. nī. 5.88)—*

*srajaḥ kṣiptā dūre svayam upahṛtāḥ keśi-ripuṇā  
priya-vācas tasya śruti-parisarānte 'pi na kṛtāḥ  
namann eṣa kṣaunt-viluṣhita-sikham praikṣi na mayā  
manas tenedam me sphuṭati puṭapākārpitam iva*

An example: Śrī Rādhā said, "O Sakhīs! I have thrown far away those garlands which Keśiripu personally gave me. I don't listen to anything He has to say. Even if



He places His head at my feet, I don't even glance at Him. Alas, because of what I've done, my heart is bursting from the intense heat of sorrow, like the substances in *puṣapāka*." (*Puṣapāka* is a method of preparing drugs in which the various substances are wrapped in leaves, covered with clay, and heated in fire.)

(291-293)

*vāma-prakharā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśe 1.249)—*

*kāverī cārukavari  
sukeśi mañjūkeśikā  
hārahirā hārakaṇṭhi  
hāravalli manoharā*

*asyā mantroddhāro yathā rudra-yāmale—*

*dve vāg-bhave ramā ne 'ntā  
sudevi dahana-priyā  
uktaḥ sudevyā mantro 'yam  
aṣṭārṇaḥ prema-bhakti-dah*

*mantra yathā—aiṁ sauṁ śrīm sudevyai svāhā*

*asyā dhyānam yathā tatraiva—*

*ambhoja-keśara-samāna-ruciṁ suśilām  
raktāmbarām rucira-hāsa-virāji-vaktrām  
śrī-nandanandana-puro jala-sevanāḍhyām  
sad-bhūṣaṇāvali-yutām ca bhaje sudevīm*

An example and the characteristics of *vāma-prakharā* have already been given. The principal *gopīs* in Śrī Sudevī's *yūtha* are Kāverī, Cārukavari, Sukeśi, Mañjūkeśikā, Hārahirā, Hārakaṇṭhi, Hāravalli and Manoharā.

Her *mantra* is described in the *Rudra-yāmala*: two different *sarasvatī-bijas*, then *lakṣmī-bija*, followed by *sudevi* in the dative case, and ending with *svāhā*. This 8-syllable *śrī-sudevī-mantra* bestows the gift of *prema-bhakti*.

The *mantra* is thus: *aiṁ sauṁ śrīm sudevyai svāhā*

Her *dhyāna* is also described in the same book: I worship Śrī Sudevī Sakhī, whose beautiful body is the color of a lotus stamen. She is very gentle, wears a red dress, and is adorned with a beautiful bright smile. She is nicely decorated with fine jewelry, and her *sevā* is to bring water to Śrī Kṛṣṇa.



## Descriptions of the Aṣṭa-mañjaris

### Śrī Rūpa Mañjarī

(294-297)

*kuñjo 'sti rūpollāsākhya  
lalitā-kuñjakottare  
sadā tiṣṭhati tatraiva  
suśobhā rūpa-mañjarī*

*priya-narma-sakhī-mukhyā  
sundarī rūpa-mañjarī  
gorocanā-samāṅga-śrīḥ  
keki-patrāmśuka-priyā*

*sārdha-tridaśa-varṣāsau (13-6)  
vāma-madhyātvam āśritā  
raṅgaṇa-mālikā ceti  
pravadanti manīṣiṇaḥ*

*iyam lavaṅga-mañjaryā  
ekenāhnā kanīyāsī  
kalau gaura-rase rūpa-  
gosvāmitvam samāgatā*

Next, a description of Śrī Rūpa Mañjarī is given: In the northern part of Śrī Lalitā Sakhi's *kuñja* lies Rūpollāsa Kuñja, where the very beautiful and graceful Śrī Rūpa Mañjarī resides. She is the foremost among the *gopīs* known as *priya-narma-sakhīs*. Her complexion is the color of *gorocanā*,<sup>1</sup> and she delights in wearing a dress the color of peacock feathers. Her age is 13 years 6 months. The *paṇḍitas* call her Raṅgaṇa-mālikā. In age, she is one day younger than Lavaṅga Mañjarī. In *gaura-līlā* she appears as Śrīla Rūpa Gosvāmī.

(298-299)

*asyā mantroddhāro yathā kiśorī-tantre—*

*śrī-bījena samāyuktā  
ne 'ntā vai rūpa-mañjarī  
ayam aṣṭākṣaro rūpa-  
mañjaryā mantra īritāḥ*

*mantra yathā—śrīm rūpa-mañjaryai svāhā*

*asyā dhyānam yathā tatraiva—*

<sup>1</sup> A bright yellow pigment secreted from a cow's kidney.



*gorocanā-nindī-nijāṅga-kāntīm  
māyūra-piñchābhā-sucīna-vastrām  
śrī-rādhikā-pāda-saroja-dāśīm  
rūpākhyakām mañjarikām bhaje 'ham*

Śrī Rūpa Mañjarī's *mantra* is described in the *Kiśorī-tantra* as such: *Lakṣmī-bīja*, followed by *rūpa-mañjarī* in the dative case, ending with *svāhā*. In this way, her 8-syllable *mantra* is spoken.

The *mantra* is thus: *śrīm rūpa-mañjaryai svāhā*

Her *dhyāna* is also described in that book: I worship Śrī Rūpa Mañjarī, whose beautiful bodily complexion discredits the color of *gorocanā*. She wears a dress made of fine cloth which resembles peacock feathers, and she has attained the service of Śrī Rādhā's lotus feet.

### Śrī Rati Mañjarī

(300-304)

*ratyambujākhyāḥ kuñjo 'sti  
indulekhā-kuñja-dakṣiṇe  
tatraiva tiṣṭhati sadā  
surūpā rati-mañjarī*

*tārāvalī-dukūleyām  
taḍit-tulya-tanu-cchaviḥ  
dakṣiṇā mṛdvikā khyātā  
tulasīti vadanti yām*

*asyā vayo dvi-māsāḍhya-  
hāyanās tu trayodaśa (13-2)  
iyām śrī-raghunāthākhyām  
prāptā gaura-rase kalau*

*asyā mantroddhāro yathā kiśorī-tantre—*

*nāda-bindu-yuto vahnir  
mukha-urṭta-samanvitaḥ  
svāhāntā mañjarī ne 'ntā  
rati-mañjarikā-manuḥ*

*mantra yathā—rām rati-mañjaryai svāhā*

*asyā dhyānam yathā tatraiva—*

*tārālivāso-yugalam vasānām  
taḍit-samāna-svatanu-cchaviḥ ca*



Next, the particulars of Śrī Rati Mañjarī are given: In the southern part of Śrī Indulekhā's *kuñja* lies Ratyambuja Kuñja, where the beautiful Śrī Rati Mañjarī always resides. Her dress is covered with stars, her complexion is like lightning, and she is *dakṣiṇā-mṛdvi* in nature. The *paṇḍitas* also call her Tulasī. Her age is 13 years 2 months. In Kali-yuga, in *gaura-līlā*, she is known as Raghunātha dāsa Gosvāmī.

Her *mantra* is described in the *Kiśorī-tantra* as such: *vahni-bija* joined with *ā* and *nāda-bindu (m)*, followed by *rati-mañjarī* in the dative case, ending with *svāhā*. The 8-syllable *śrī-rati-mañjarī-mantra* is thus.

The *mantra* is: *rām rati-mañjaryai svāhā*

Her *dhyāna* is also in that *Kiśorī-tantra*: I worship the beautiful Śrī Rati Mañjarī, whose dress bears designs of coupled stars, whose bodily luster is like lightning, and who always stays near to Śrī Rādhikā.

### Śrī Lavaṅga Mañjarī

(305-309)

*kuñjasya tuṅgavidyāyāḥ  
kuñjaḥ pūrvatra vartate  
lavaṅga-sukhado nāmnā  
sudṛśām sumanoharaḥ*

*lavaṅga-mañjarī tatra  
mudā tiṣṭhati sarvadā  
sā tu rūpākhyā-mañjaryā  
ekenāhnā varīyasi*

*udyad-vidyut-samāna-śrīs  
tārāvalī-paṭāvṛtā  
śrī-kṛṣṇānandadā nityam  
dakṣiṇā mṛdvikā matā*

*aya eka-dinam sārḍha-  
hāyanās tu trayodaśa (13-6-1)  
śrī-sanātana-nāmāsau  
khyātā gaura-rase kalau*

*asyā mantroddhāro yathā kiśorī-tantre—*

*śrī-līlābhyām samāyuktā  
ne 'ntā lavaṅga-mañjarī  
svāhā lavaṅga-mañjaryā  
mantro 'yam daśa-varṇakah*



Next, Śrī Lavaṅga Mañjarī: In the eastern part of Śrī Tuṅgavidyā's *kuñja* lies Lavaṅga-sukhada Kuñja, which is very enchanting to all the beautiful-eyed *gopīs*. In that *kuñja*, Śrī Lavaṅga Mañjarī always blissfully resides. In age, she is one day older than Śrī Rūpa Mañjarī, and she is very famous for her pleasant nature. Her complexion is like lightning, and she wears a dress marked with stars. She gives much happiness to Śrī Kṛṣṇa, and her nature is always *dakṣiṇā-mṛdvi*. Her age is 13 years 6 months and 1 day. In Kali-yuga, in *gaura-lilā*, she is known as Śrī Sanātana Gosvāmī.

Her *mantra* is described the *Kīśorī-tantra* as such: The 10-syllable *śrī-lavaṅga-mañjarī-mantra* is composed of the *śrī* and *lilā* *bijas*, followed by *lavaṅga-mañjarī* in the dative case, and ending with *svāhā*.

(310)

*mantra yathā—śrīm lām lavaṅga-mañjaryai svāhā*

*asyā dhyānam yathā tatraiva—*

*capalā-dyuti-nindī-kāntikām  
śubha-tārāvalī-śobhitāmbarām  
vraja-rāja-suta-pramodinīm  
prabhaje tām ca lavaṅga-mañjarīm*

The *mantra* is: *śrīm lām lavaṅga-mañjaryai svāhā*

Her *dhyāna* is also described in that *Kīśorī-tantra*: I worship Śrī Lavaṅga Mañjarī, whose bodily luster reproaches the splendor of lightning. Her lovely dress is decorated with auspicious clusters of stars, and she is very pleasing to Śrī Kṛṣṇa.

## Śrī Rasa Mañjarī

(311-315)

*rasānanda-prado nāmnā  
citrā-kuñjasya paścime  
kuñjo 'sti tatra vasati  
sarvadā rasa-mañjarī*

*śrī-rūpa-mañjarī-samyag-  
jīvātu sā prakīrtitā  
haṁsa-pakṣa-dukūleyam  
phulla-campaka-kānti-bhāk*

*lavaṅga-mañjarī-tulyā  
prāyeṇa guṇa-sampadā  
atīva priyatām prāptā  
śrī-rūpa-mañjarī-śrītā*

*sandhāna-caturā seyam  
dautye kauśalam āgatā*



*trayodaśa-śarad-yuktā (13)*  
*dakṣiṇā mṛdvikā matā*

*sā kalau raghunāthākhyā-*  
*yukta-bhaṭṭatvam āgatā*

Next, the particulars of Śrī Rasa Mañjarī are given: In the western part of Śrī Citrā's *kuñja* lies Rasānanda Kuñja, where the beautiful Rasa Mañjarī always resides. She is famous as being in all respects the life of Śrī Rūpa Mañjarī. Her dress is like the feathers of a swan, and her complexion is like a fully blossomed *campaka* flower. She is rich in qualities much like those of Śrī Lavaṅga Mañjarī. Because she has taken shelter of Śrī Rūpa Mañjarī, she has become very dear to her. She serves as a messenger between Rādhā and Kṛṣṇa, and she is very clever in arranging Their meeting. Her age is 13 years, and in *gaura-lilā*, she is known as Raghunātha Bhaṭṭa Gosvāmī.

(316-317)

*asyā mantroddhāro yathā kiśori-tantre—*

*mukha-vṛtta-yuto vahni-*  
*nāda-bindu-samanvitaḥ*  
*svāhānta-sampradānānto*  
*mantra vai rasa-mañjarī*

*mantra yathā—rām rasa-mañjaryai svāhā*

*asyā dhyānam yathā tatraiva—*

*haṁsa-pakṣa-rucireṇa vāsasā*  
*saṁyutām vikaca-campaka-dyutim*  
*cāru-rūpa-guṇa-sampadānvitām*  
*sarvadāpi rasa-mañjarīm bhaje*

Her *mantra* is described in the *Kiśori-tantra* as such: *vahni-līja* joined with *ā* and *anusvara*, followed by *rasa-mañjarī* in the dative case, and ending with *svāhā*. In this way, the 8-syllable *śrī-rasa-mañjarī-mantra* is known.

The *mantra* is thus: *rām rasa-mañjaryai svāhā*

Her *dhyāna* is also in the same book: I always worship the beautiful Śrī Rasa Mañjarī, whose dress is like the feathers of a swan, whose complexion is fair like a blossoming *campaka* flower, and who is rich in charming qualities.

**Śrī Guṇa Mañjarī**

(318-322)

*aśānye campakalatā-*  
*kuñjāt kuñjo 'sti śobhanaḥ*



*guṇānanda-prado nāmnā  
tatṛāste guṇa-mañjarī*

*rūpa-mañjarikā-saukhyā-  
bhilāṣā sā prakīrtitā  
jabā-rāji-dukūleyam  
taḍit-prakara-kānti-bhāk*

*kaniṣṭheyam bhavet tasyās  
tulasyās tu tribhir dinaiḥ  
śrī-kṛṣṇāmoda-dākṣiṇyam  
āśritā prakharoditā*

*vayo 'syā eka-māsāḍhyā  
hāyanās tu trayodaśa  
sapta-viṃśatibhir yuktaṁ  
dinaiś ca samudiritam (13-1-27)*

*gopāla-bhaṭṭa-nāmāsau  
khyātā gaura-rase kalau*

Next, the particulars of Śrī Guṇa Mañjarī are given: In the northeastern part of Śrī Campakalatā's *kuñja* lies the beautiful Guṇānandaprada Kuñja, where Śrī Guṇa Mañjarī always resides. Her complexion is bright like lightning, and she wears a fine silk dress the color of a red *jabā* flower. She is famous for her strong desire to make Rūpa Mañjarī happy. She is three days younger than Śrī Tulasī (Rati Mañjarī) and is the delight of Śrī Kṛṣṇa. She is described as being *dakṣiṇā-prakharā* in nature. Her age is 13 years, 1 month and 27 days. In *gaura-līlā* she is known as Śrī Gopāla Bhaṭṭa Gosvāmī.

(323-324)

*asyā mantroddhāro yathā kiśorī-tantre—*

*gaṇeśo mukha-vṛttāḍhyo  
nāda-bindu-samanvitaḥ  
ne 'ntā vahni-priyāntā ca  
mantra vai guṇa-mañjarī*

*mantra yathā—gām guṇa-mañjaryai svāhā*

*asyā dhyānam yathā tatraiva—*

*jabā-nibha-dukūlāḍhyām  
taḍid-ālī-tanu-cchaviṁ  
kṛṣṇāmoda-kṛtāpekṣām  
bhaje 'haṁ guṇa-mañjarim*



Her *mantra* is described in the *Kiśorī-tantra*: *gaṇeśa-varṇa* (*ga*) joined with *ā* and *nāda-bindu* (*m*), followed by *guṇa-mañjarī* in the dative case, and ending with *svāhā*. In this way the 8-syllable *śrī-guṇa-mañjarī-mantra* shall be known.

The *mantra* is thus: *gām guṇa-mañjaryai svāhā*

Her *dhyāna* is also described in the same book: I worship Śrī Guṇa Mañjarī, whose dress is the color of a red *jabā* flower, whose bodily color is like lightning, and who is always eager to please Śrī Kṛṣṇa.

## Śrī Mañjulālī Mañjarī

(325-328)

*līlānanda-prado nāmnā  
sudevyāḥ kuñjakottare  
tatraiva tiṣṭhati sadā  
mañjulālī sumañjarī*

*rūpa-mañjarikā-sakhya-  
prāyā sā guṇa-sampadā  
jabā-rāji-dukūleyam  
tapta-hema-tanu-cchaviḥ  
līlā-mañjarī nāmāsyā  
vāma-madhyātvam āśritā  
vayaḥ-saptāha-yuktāsau  
sārdha-tridaśa-hāyanā (13-6-7)*

*kalau gaura-rase loka-  
nātha-gosvāmītam gatā*

Next, the particulars of Śrī Mañjulālī Mañjarī are given: In the northern part of Śrī Sudevi's *kuñja* lies the beautiful Līlānandaprada Kuñja, where the charming Śrī Mañjulālī Mañjarī always resides. She is full of pleasant qualities and is very dear to Śrī Rūpa Mañjarī. Her dress is red like a *jabā* flower, and her complexion is like molten gold. She is also known as Śrī Līlā Mañjarī. Her nature is *vāma-madhyā*, and her age is 13 years, 6 months and 7 days. In *gaura-līlā* she is known as Śrī Lokanātha Gosvāmī.

(329-330)

*asyā mantroddhāro yathā kiśorī-tantre—*

*lakṣmī-yuktā mañjulālī  
mañjarī vahni-jāyikā  
caturthyantā bhaven mantrō  
daśārṇaḥ khalu kathyate*

*mantrō yathā—śrīm mañjulālī-mañjaryai svāhā*



*asyā dhyānam yathā tatraiva—*

*pratapta-hemāṅga-ruciṁ manojñām  
śoṇāmbarām cāru-subhūṣaṇāḍhyām  
śrī-rādhikā-pāda-saroja-dāsiṁ  
tām mañjulālīṁ niyataṁ bhajāmi*

Her *mantra* is described in the *Kiśorī-tantra*: *lakṣmī-bija*, joined with *mañjulālī-mañjari* in the dative case, and ending with *svāhā*.

The *mantra* is thus: *śrīṁ mañjulālī-mañjaryai svāhā*

Her *dhyāna* is also described in that book: With deep love, I worship Śrī Mañjulālī Mañjarī, whose enchanting body is the color of molten gold, who wears a red dress and beautiful ornaments, and who serves the lotus feet of Śrī Rādhikā.

### Śrī Vilāsa Mañjarī

(331-334)

*vaiśākha-kuñjād āgneye  
kuñjo 'sti sumanoharah  
vilāsānandado nāmnā-  
trāste vilāsa-mañjarī*

*vilāsa-mañjarī rūpa-  
mañjarī-sakhyaṁ āśritā  
svakāntyā sadṛśiṁ cakre  
yā divyām svarṇa-ketakim*

*cañcarika-dukūleyaṁ  
vāmā mṛdviṣāṁ āśritā  
kaniṣṭhā rasa-mañjaryāś  
caturbhir divasair iyam (12-11-26)*

*jīva-gosvāmitām prāptā  
kalau gaura-rase tv asau*

Next, the particulars of Śrī Vilāsa Mañjarī are given: In the southeast part of Śrī Viśākhā's *kuñja* lies the very beautiful Vilāsānandada Kuñja, where Śrī Vilāsa Mañjarī always remains as one of Śrī Rūpa Mañjarī's *sakhīs*. She has a bodily color like that of a golden *ketaki* flower, and her dress is the color of a bumblebee. Her nature is *vāma-mṛdvi*, and she is 4 days younger than Śrī Rasa Mañjarī, making her age 12 years, 11 months and 26 days. In *gaura-līlā* she is known as Śrī Jīva Gosvāmī.

(335-336)

*asyā mantroddhāro yathā kiśorī-tantre—*



śrīyā pracetasā caiva  
nāda-bindu āśya-ṛtla-gā  
vilāsa-mañjarī ne 'ntā  
svāhānto manur īritāḥ

mantra yathā—śrīm vām vilāsa-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

svaṇṇa-ketaka-vinindi-kāyakām  
nindita-bhramara-kāntikāmbarām  
kṛṣṇa-pāda-kamalopasevanīm  
arcayāmi suvilāsa-mañjarīm

Her *mantra* is described in the *Kīṣorī-tantra*: śrī joined with *nāda-bindu* (ṁ), followed by *varuṇākṣara* (va), with *ākāra* (ā) and *nāda-bindu* (ṁ); then *vilāsa-mañjarī* in the dative case, and ending with *svāhā*.

The *mantra* is thus: śrīm vām vilāsa-mañjaryai svāhā

Her *dhyāna* is also given in the same book: I worship Śrī Suvilāsa Mañjarī, whose bodily color is like a golden *ketaki* flower, whose dress derides the color of a bumble-bee, and who is very attached to serving Śrī Kṛṣṇa's lotus feet.<sup>1</sup>

<sup>1</sup> A discussion of the father, mother, husband, mother-in-law and *sevā* for each of the Six Gosvāmī's *siddha-svarūpas* has not been given in the *paddhatis* of either Śrī Gopālaguru Gosvāmī or Śrī Dhyānacandra Gosvāmī. It is said that in the original handwritten manuscripts all these were given. The following is taken from Siddha Kṛṣṇadāsa Bābā Mahāśaya's *guṭikā*:

- (1) Śrī Rūpa Mañjarī: father—Ratnabhānu, mother—Yamunā, husband—Durmedhaka, mother-in-law—Jaṭilā, *sevā*—massaging feet
- (2) Śrī Rati Mañjarī: father—Vṛṣabha, mother—Śāradā, husband—Divya, mother-in-law—Sannikā, *sevā*—cāmara
- (3) Śrī Lavaṅga Mañjarī: father—Ratnabhānu, mother—Yamunā, husband—Maṇḍalībhadrā, mother-in-law—Suśilā, *sevā*—decorating with ornaments
- (4) Śrī Rasa Mañjarī: father—Subhānu, mother—Prema Mañjarī, husband—Viṭaṅka, mother-in-law—Rambhāvatī, *sevā*—dressing
- (5) Śrī Guṇa Mañjarī: father—Candrabhānu, mother—Yamunā, husband—Gobhaṭa, mother-in-law—Tārāvalī, *sevā*—bed-making
- (6) Śrī Vilāsa Mañjarī: father—Svarbhānu, mother—Durbalā, husband—Viḍambaka, mother-in-law—Ramā, *sevā*—bringing water (It is sometimes said that her *sevā* is *kuṅkuma* and collyrium.)

(It is also mentioned that Śrī Kaustūrī Mañjarī's *sevā* is making sandalwood paste, and Śrī Mañjulālī's *sevā* is dressing.)



## Śrī Kaustūri Mañjarī

(337-341)

*nairṛte śrī-raṅgadevī-  
kuñjāt kuñjo 'sti paścimaḥ  
kaustūryānandado nāmnā  
tatrāste kaustūri-mañjarī*

*kāca-tulyāmbarā cāsau  
śuddha-hemāṅga-kānti-bhāk  
vayas tridaśa-varṣāsau  
vāmā mṛdvītvam āśritā*

*śrī-kṛṣṇa-kavirājākhyām  
prāptā gaura-rase kalau*

*asyā mantroddhāro yathā kiśorī-tantre—*

*śrī-bijena samāyuktā  
ne 'ntā kaustūri-mañjarī  
svāhānta iti vai prokto  
navārṇa-mantra ucyate*

*mantra yathā—śrīm kaustūri-mañjaryai svāhā*

*asyā dhyānam yathā tatraiva—*

*viśuddha-hemābja-kalevarābhām  
kāca-dyuti-cāru-manojña-celām  
śrī-rādhikāyā nikaṣe vasantīm  
bhajāmy aham kaustūri-mañjarikām*

Next, the particulars of Śrī Kaustūri Mañjarī are described: In the southwest corner of Śrī Raṅgadevī's *kuñja* lies one more *kuñja*, which is known as Kaustūryānandada Kuñja, the residence of Śrī Kaustūri Mañjarī. She wears a dress that resembles crystal, and her complexion is like pure gold. Her age is 13 years, and her nature is *vāma-mṛdvī*. In Kali-yuga, in *gaurāṅga-līlā*, she is known as Śrī Kṛṣṇadāsa Kavirāja Gosvāmī.

Her *mantra* is described in the *Kiśorī-tantra* as such: *Śrī-bija, śrī-kaustūri-mañjarī* in the dative case, and *svāhā* comprise the nine-syllable *mantra*.

The *mantra* is thus: *śrīm kaustūri-mañjaryai svāhā*

Her *dhyāna* is also described in the *Kiśorī-tantra*: I worship Śrī Kaustūri Mañjarī, whose complexion is like a spotless golden lotus, whose charming dress is lustrous like crystal, and who always stays near to Śrī Rādhā.



## Smarana in the Siddha-deha

(342-343)

*atha vṛndāvanādhīśau  
padma-keśara-madhya-gau  
koṭi-kandarpa-lāvaṇyau  
dhyāyet priya-sakhī-vṛtau*

*ukta-veśa-vayo-rūpa-  
saṁyutau sumanoharau  
saṁsmaret siddha-dehena  
sādhakāḥ sādhanair yutaḥ*

Being intensely engaged in his *sādhana*, the *sādhaka* shall then meditate, in his *siddha-deha*, on Śrī Śrī Rādhā-Govinda. They are more charming than millions of Cupids, and are surrounded by Their dearest *sakhis*, who stand like the filaments of a lotus around Them. The *sādhaka* shall meditate on the captivating Divine Couple by incorporating the above-mentioned descriptions of Their ages, dress, forms, etc., in his *smarana*.

## Yugala-mantra and Dhyāna

(344-345)

*latrāḍau mañjarī-rūpān guruvādin tu svīyān svīyān praṇāly-anusāreṇa saṁsmaret śrī-guru-  
parama-guru-krameṇeti tataḥ śrī-rādhikāṁ dhyāyet. tataḥ śrī-nandanandanam.*

*atha yugala-mantroddhāro yathā sanat-kumāra-saṁhitāyām—*

*gopijana-vallabheti  
caraṇān iti ca kramāt  
śaraṇaṁ ca prapadye ca  
tata etat pada-dvayam  
pada-trayātmako mantraḥ  
ṣoḍaśārṇa udāhṛtaḥ  
namo gopījanety uktvā  
vallabhābhyām vadet tataḥ  
pada-dvayātmako mantrō  
daśārṇaḥ khalu kathiyate*

*mantrō yathā—gām gopijana-vallabha-caraṇān śaraṇaṁ prapadye,  
namo gopijana-vallabhābhyām*

Concerning that *dhyāna*, before anything else, the *sādhaka* should perform *smarana* of the *mañjarī* forms of his *guru-praṇāli*, beginning with his *guru*, then *parama-guru*, etc. Then he shall meditate on Śrī Rādhikā, and after that Śrī Nandanandana.



Next, a reference for the *yugala-mantra* is cited from the *Sanat-kumāra Saṁhitā*: The sixteen-syllable *mantra* is composed of *gopijana-vallabha*, etc. The ten-syllable *mantra* is composed of *namo gopijana* and *vallabhābhyām*.

The *mantras* are thus: *gām gopijana-vallabha-caraṇān śaraṇam prapadye*  
*namo gopijana-vallabhābhyām*

*Gopijana-vallabha-caraṇān* means the feet of those two who are very dear to the *gopis*, namely *Rādhā* and *Kṛṣṇa*. *Gopijana-vallabhābhyām* means *rādhā-kṛṣṇābhyām*.

(346-354)

*asya dhyānam yathā tatraiva—*

*atha dhyānam pravakṣyāmi*  
*mantrasyāśya dvijottama*  
*pitāmbaram ghana-śyāmam*  
*dvi-bhujam vana-mālinam*

*barhi-barha-kṛtāpīḍam*  
*śaśi-koṭi-nidhānanam*  
*ghūrṇāyamāna-nayanam*  
*karnikārāvataṁsinam*

*abhitaś candanenātha*  
*madhye kuṅkuma-bindunā*  
*vicitra-tilakam bhāle*  
*vibhṛtam maṇḍalākṛtim*

*taruṇāditya-saṅkāśa-*  
*kuṇḍalābhyām virājitam*  
*gharmāmbu-kaṇikā-rājad-*  
*darpaṇābha-kapolakam*

*priyā-mukhe kṛtāpāṅga-*  
*lilayā connata-bhruvam*  
*agra-bhāga-lasan-muktā-*  
*sphurad-ucca-sunāsikam*

*daśana-jyotsnayā rājat-*  
*pakva-biṁba-phalādharam*  
*keyūrāṅgada-sad-ratna-*  
*mudrikādi-lasat-karam*

*vibhṛtam muralim vāme*  
*pāṇau padmam tathottare*  
*kāñci-dāma-sphuran-madhyam*  
*nūpurābhyām lasat-padam*



*rati-keli-rasāveśa-  
capalām capalekṣaṇām  
hasantām priyayā sārḍham  
hāsayantām ca tām muhuḥ*

*ittham kalpa-taror-mūle  
ratna-simhāsanopari  
vṛndārānye smaret kṛṣṇām  
saṁsthitām priyayā saha*

The *dhyāna* of this *yugala-mantra* is found in the *Sanat-kumāra Saṁhitā*: "O Best of the Twice-born, please listen to the *dhyāna* of this *yugala-mantra* as I describe it to you. Śrī Śrī Rādhā-Kṛṣṇa sit peacefully on a jewelled *simhāsaṇa* beneath a *kalpa-taru* in the Vṛndāvana forest. He wears yellow clothing, has a beautiful complexion the color of a dark cloud, has two arms, and wears a garland of wild flowers. His head is bedecked with a peacock feather, and His face is radiant like a million moons. His eyes are rolling, and on His ears are ornaments made of yellow flowers. On His forehead is beautiful *tilaka* made of a round spot of *candana* with a dot of *kuṅkuma* in the middle.

"From the bottom of His ears hang a pair of earrings effulgent as the newly risen sun. His face is beautified by tiny mirror-like drops of perspiration, and He playfully raises His eyebrows as He casts a sidelong glance at the face of His beloved. A pearl dangles from the tip of His nose, His teeth glisten like moonlight, and His lips are red like a ripened *bimba* fruit. His hands are adorned with bracelets and a jewelled seal-ring. In His left hand He holds His *murali* flute, and in His right, a lotus. Around His waist is a sash with small bells, and His feet are decorated with beautiful ankle bells. Being obsessed with *rati-keli-rasa*, He trembles and looks about while He laughs and jokes with Śrī Rādhā."

(355-360)

*vāma-pārśve sthitām tasya  
rādhikām ca smaret tataḥ  
sucīna-ñila-vasanām  
druta-hṛma-sama-prabhām*

*patāñcalenāvṛtāṅgām  
sa-smitānana-pankajām  
kānta-vaktre nyasta-nṛtyac-  
cakorīm cañcalekṣaṇām*

*aṅguṣṭha-tarjjanibhyām ca  
nija-priya-mukhāmbuje  
arpayantīm nāga-vallīm  
pūga-cūrṇa-samanvitām*

*muktāhāra-sphurac-cāru-  
pinonnata-payodharām  
kṣiṇa-madhyām pṛthu-sronīm  
kinkinī-jāla-maṇḍitām*



ratna-tāḍaṅka-mañjira-  
ratna-pādāṅgulīyakām  
lāvanya-sāra-mugdhāṅgīm  
sarvāvayava-sundarīm

ānanda-rasa-sammagnām  
prasannām nava-yauvanam  
sakhyaś ca tasyā viprendra  
tat-samāna-vayo-guṇāḥ  
tat-sevana-parā bhāvyāś  
cāmara-vyajanaḍibhiḥ

Then the *sādhaka* shall meditate on Śrī Rādhikā standing on Śrī Kṛṣṇa's left side. She wears a fine blue dress, and Her complexion is like molten gold. She half-covers Her beautiful, smiling lotus-like face with the border of Her garment, and on that charming face Her restless eyes dance like *cakori* birds. With Her thumb and forefinger, She offers *tāmbūla* to the lotus mouth of Her beloved. Her plump, raised breasts are adorned with a pearl necklace. Her waist is slender, and Her wide hips are ornamented with a *kiṅkiṇī-mālā*. She wears jewelled earrings, armlets and bracelets. On Her lotus feet She wears tinkling golden ankle bells, with jewelled rings on Her toes. Every part of Her graceful and charming body is transcendently beautiful. She is completely drowned in *ānanda-rasa*, is in the prime of youth, and is very happy and satisfied. O King of Brāhmaṇas! Śrī Rādhā's *sakhis* are similar to Her in age and qualities. They are very devoted to their *sevās* of fanning with a *cāmara* and so on.

(361)

atha ca—

divyad-vṛndāraṇya-kalpa-drumādhah-  
śrīmad-ratnāgāra-simhāsana-sthau  
śrīmad-rādhā-śrīla-govinda-devau  
preṣṭhālibhiḥ sevya-mānau smarāmi

In the *Caitanya-caritāmṛta* it is said: I remember Śrī Śrī Rādhā-Govindadeva seated on a jewelled throne beneath a *kalpa-vṛkṣa*, in the transcendently beautiful forest of Vṛndāvana. They are continually served there by Their dearest *sakhis*.

(362)

smared evaṁ krameṇaiva  
siddha-dehena sādhakāḥ  
sa-sāadhanena padmasya  
vrajeṣau keśara-sthitau

By the method previously described, in his *siddha-deha*, the *sādhaka* shall diligently meditate on Śrī Śrī Rādhā-Govinda situated in the *keśara* of the *yoga-piṭha* lotus.

Thus ends the *Śrī Śrī Gaura-govindārcana-smaraṇa-paddhatiḥ* by Śrī Dhyānacandra Gosvāmī.



# Śrī Śrī Rādhā-kṛṣṇāṣṭa-kāliya-lilā-smaraṇa-krama-pad-dhatiḥ

## Pūjā and Mantra-japa

(1)

*evam padmopari dhyātvā  
rādhā-kṛṣṇau tatas tayoh  
aṣṭa-kālocitām sevām  
vidadhyāt siddha-dehataḥ  
guru-vargājñayā tatra  
pūjayed rādhikā-hari*

In this way, the *sādhaka* shall meditate on Śrī Śrī Rādhā-Kṛṣṇa situated upon a lotus. After that, in his *siddha-deha*, he shall by the order of his *guru-varga* offer *pūjā* to the Divine Couple as They stand on that lotus.

(2)

*bāhya-pūjām tataḥ kṛtvā  
pādyam arghyam krameṇa ca  
vidhi-pūrvaka-śuśrūṣā-  
nantaram sādhakāḥ kramāt  
dvātriṃśad-aṣṭa-mukhān  
japen mantrān atandritaḥ*

Then, he shall do external *pūjā* by offering the *upacāras* such as *pādyā*, *arghya*, etc., according to the previously described method. After that, the *sādhaka* shall very diligently perform *japa* of the 32-syllable *pradhāna-mantra*.

(3-4)

*maḥā-mantram japet ādau  
daśārṇam tad-antaram  
tataḥ śrī-rādhikā-mantram  
gāyatrīm kāmikīm tataḥ  
tato yugala-mantram ca  
japet rāsa-sthali-pradam*



*tato 'ṣṭānām sakhinām ca  
japen mantrān yathā-kramam  
tato 'ṣṭa-mañjarinām ca  
sva-sva-mantrān kramāj japeṭ*

He shall first chant the *mahā-mantra*, then the ten-syllable *mantra*, the *śrī-rādhā-mantra* and the *śrī-rādhā-gāyatrī*, which will satisfy his highest desire to attain *prema*. After that, he shall chant the *yugala-mantra*, which reveals the *rāsa-sthali*, and then the respective *mantras* of the *aṣṭa-sakhis* and *aṣṭa-mañjaris*.

## Aṣṭa-kāliya-sūtra

(5-6)

*aṣṭa-kāliya-sūtram āha, yathā—*

*niśāntaḥ prātaḥ pūrvāhno  
madhyāhnaś cāparāhnaḥ  
sāyam pradoṣo rātriś ca  
kālā aṣṭau yathā-kramam*

*madhyāhno yāmini cobhau  
ṣaṇ-muhūrta-mitau smṛtau  
tri-muhūrta-mitā jñeyā  
niśānta-pramukhāḥ pare*

The *Aṣṭakāliya-sūtra* says: The eight time periods of the day shall be known in this sequence—*niśānta* (end of night), *prātaḥ* (morning), *pūrvāhna* (forenoon), *madhyāhna* (midday), *aparāhna* (afternoon), *sāyam* (early evening), *pradoṣa* (nightfall), and *rātri* (night). The *madhyāhna* and *rātri* time periods each last for six *muhūrtas* (1 *muhūrta* = 48 minutes, so 6 *muhūrtas* = 4 hours, 48 minutes) and the others all last for three *muhūrtas* each (2 hours, 24 minutes).

## Sevā in the Siddha-deha

(7)

*teṣu siddha-dehena sevanaṁ yatnā sanat-kumāra-saṁhitāyām, śrī-nārada uvāca—*

*bhagavan sarvam ākhyātam  
yad yat prṣṭham tvayā guro  
adhunā śrotum icchāmi  
rāga-mārgam anuttamam*

In his *siddha-deha*, the *sādhaka* shall perform *sevā* to Śrī Śrī Rādhā-Govinda during all these time periods. In the *Sanat-kumāra Saṁhitā*, Śrī Nārada says to Śrī Sadāśiva, "O Bhagavan! O Guru! You have kindly given replies to all of my questions. Now I want to hear about the best of all paths, *rāga-mārga-bhajana*."



(8)

*śrī-sadāśiva uvāca—*

*sādhū prṣṭham tvayā vipra  
sarva-loka-hitaiṣiṇā  
rahasyam api vakṣyāmi  
tan me nigaditaṁ śṛṇu*

Sadāśiva replied, "O Brāhmaṇa! Desiring to benefit the whole world, you have asked a beautiful question. Even though it is a great secret, I shall describe it to you. Please listen.

(9)

*parakiyābhimāninyas  
tathāśya ca priyā janāḥ  
pracureṇaiva bhāvena  
ramayanti nija-priyam*

"Śrī Kṛṣṇa's *gopī-gaṇa*, possessing the mood of paramours, always lovingly engage in amorous sport with Him.

(10)

*ātmānam cintayet tatra  
tāsāṁ madhye manoramām  
rūpa-yauvana-sampannām  
kiśorīm pramadākṛtim*

"The *sādhaka* shall meditate upon himself as being among that *gopī-gaṇa* and possessing the form of a beautiful and charming young adolescent girl.

(11)

*nānā-śilpa-kalābhijñām  
kṛṣṇa-bhogānurūpiṇīm  
prārthitām api kṛṣṇena  
tato bhoga-parāṇ-mukhīm*

"That charming *kiśorī* is very expert in the various fine arts and is very pleasing to Śrī Kṛṣṇa. If, however, Kṛṣṇa desires intimate enjoyment with her, she will not agree.

(12-14)

*rādhikānucarīm nityam  
tat-sevana-parāyaṇām  
kṛṣṇād apy adhikam prema  
rādhikāyām prakurvatīm  
prītyānudivasam yatnāt*



*tayoḥ saṅgama-kāriṇīm  
tat-sevana-sukhāsvāda-  
bharenātisunirvṛtām*

*ity ātmānaṁ vicintyaiva  
tatra sevām samācareḥ  
brāhma-muhūrtam ārabhya  
yāvat sāntā mahā-niśā*

"She is one of Śrī Rādhikā's companions and is always devoted to serving Her. She has more love for Rādhā than for Kṛṣṇa. With great affection and care she daily arranges for Their union, and because of her tasting the happiness of this *sevā*, she is abundantly satisfied. Meditating in this way, beginning from the *brāhma-muhūrta* through the eight time periods up to the dead of night, the *sādhaka* shall lovingly render *sevā*."

(15-17)

*śrī-nārada uvāca—*

*harer atra gatām līlām  
śrotum icchāmi tattvataḥ  
līlām ajānatām sevyo  
manasā tu katham hariḥ*

*śrī-sadāśiva uvāca—*

*nāham jānāmi tām līlām  
harer nārada tattvataḥ  
vṛndā-devīm samāgaccha  
sā te līlām pravakṣyati*

*avidūre itaḥ sthānāt  
keśi-tīrtha-samīpataḥ  
sakhībhiḥ samvṛtā saste  
govinda-paricārikā*

Śrī Nārada said, "I truly want to hear about the *aṣṭa-kāla-līlā* of Śrī Hari, because without knowing the *līlā*, how can anyone perform *mānasī-sevā*?" Śrī Sadāśiva replied, "Actually, I don't really understand *hari-līlā*. You should approach Śrī Vṛndādevī; she can describe it to you. She is a maidservant of Śrī Govinda, and is nearby in a place close to Keśi-tīrtha, along with the other *sakhīs*."

### **Aṣṭa-kāla-sevā**

(18-21)

*śrī-sanat-kumāra uvāca—*

*ity uktas tām parikramya  
guruṁ natvā punaḥ punaḥ*



*vr̥ndā-sthānam jagāmāsau  
nārado muni-sattamaḥ*

*vr̥ndāpi nāradaṁ dr̥ṣṭvā  
praṇamyāpi punaḥ punaḥ  
uvāca taṁ muni-śreṣṭham  
katham atrāgatis tava*

*śrī-nārada uvāca—*

*tvatto veditum icchāmi  
naityikaṁ caritaṁ hareḥ  
tad ādito mama bruhi  
yadi yogyo 'smi śobhane*

*śrī-vr̥ndā-devy uvāca—*

*rahasyaṁ tvāṁ pravakṣyāmi  
kṛṣṇa-bhakto 'si nārada  
na prakāśyaṁ tvayā hy etad  
guhyād guhyataraṁ mahat*

After hearing the words of his guru, that most virtuous sage Śrī Nārada circumambulated him and repeatedly offered his obeisance. Then he went to see Śrī Vr̥ndādevī. Upon seeing Nārada, Vr̥ndādevī offered her obeisance and said to him, "Why have you come here?" Nārada answered, "I want to hear about Śrī Hari's *nitya-līlā* from you. O Beautiful One, if I am worthy to know it, please describe everything to me." Śrī Vr̥ndā replied, "O Nārada, you are a *kṛṣṇa-bhakta*. You are certainly worthy to hear. I shall describe this secret to you, but you must not repeat it at just any place, because it is most confidential and sublime."

(22-27)

*atha niśānta-sevā—*

*madhye vr̥ndāvane ramye  
pañcāśat-kuñja-maṇḍite  
kalpa-vṛkṣa-nikuñje tu  
divya-ratna-maye gr̥he*

*nidritau tiṣṭhataḥ talpe  
nibidāliṅgitau mithaḥ  
mad-ājñā-kāribhiḥ paścāt  
pakṣibhir bodhitāu api*

*gāḍhāliṅgana-nirbhedaṁ  
āptau tad-bhaṅga-kātarau  
na manas kurutaḥ talpāt  
samutthātum manāg api*

*tataś ca śārikā-saṁghaiḥ  
śukādyair api tau muhuḥ*



*bodhitau vividhaiḥ padyaiḥ  
sva-talpād udatiṣṭhatām*

*upaviṣṭau tato dr̥ṣṭvā  
sakhyas talpe mudānvitau  
praviśya cakrire sevām  
tat-kālasyocitām tayoh*

*punaś ca śārikā-vākyair  
utthāya tau sva-talpataḥ  
gacchataḥ sva-sva-bhavanam  
bhīty-utkaṇṭhākulau mithaḥ*

*iti niśānta-sevā*

First, the *niśānta-sevā*: Śrī Vṛndā said, "The center of the beautiful Vṛndāvana forest is adorned with fifty charming *kuñjas*. In one of those *kuñjas* filled with *kalpa-vṛkṣas*, in a cottage made of transcendental gems, Śrī Śrī Rādhā-Kṛṣṇa lie asleep on a bed, closely embracing each other. After being awakened by my order-carrier birds, They feel distressed at the thought of breaking Their close embrace and have no desire to rise from bed. Finally, after the *śuka-śārikā-gaṇa* (male and female parrots) recite various poems to Them, They arise and sit blissfully together on the bed. Then the *sakhis* enter and perform various *sevās* that are suitable for the occasion. After hearing more from the *śārikā-gaṇa*, They get up, and with Their minds full of fear and anxiety, They secretly return to Their respective homes. Thus ends the *niśānta-līlā*.

(28-31)

*atha prātaḥ-sevā—*

*prātaś ca bodhito mātṛā  
talpād utthāya satvaram  
kṛtvā kṛṣṇo danta-kāṣṭham  
baladeva-samanvitaḥ*

*mātrānumodito yāti  
gośālām dohanotsukah  
rādhāpi bodhitā vṛddha-  
vayasyābhiḥ sva-talpataḥ*

*utthāya danta-kāṣṭhādi  
kṛtvābhyaṅga samācaret  
snāna-vedīm tato gatvā  
snāpitā lalītādiḥ*

*bhūṣā-grhaṁ vrajet tatra  
vayasyā bhūṣayanty api  
bhūṣaṇair vividhair divyair  
gandha-mālyānulepanaiḥ*



"Next comes the morning (*prātaḥ*) *sevā*: In the morning Śrī Kṛṣṇa is awakened by Mother Yaśodā, and after quickly rising from bed, He brushes His teeth along with Śrī Baladeva. Then, with His mother's permission, He eagerly goes to the *goṣālā* to milk the cows.

"Śrī Rādhā is awakened by some of the older *sakhīs* and rises from bed. Then She brushes Her teeth, and after being massaged with oil, etc., She goes to the *snāna-vedī* (bathing platform). She is bathed by Lalitā and the other *sakhīs*, and then enters the dressing room, where She is adorned with a beautiful dress and ornaments, delightful perfume, garlands and ointments.

(32)

*tataś ca sva-janais tasyāḥ  
śvaśrūṁ samprārthya yatnataḥ  
paktum āhūyate tūrṇaṁ  
sa-sakhī sā yaśodayā*

"After that, Mother Yaśodā sends one of her maidservants to ask Rādhā's mother-in-law to allow Śrīmatī and Her *sakhīs* to come quickly and cook."

(33-36)

*śrī-nārada uvāca—*

*katham āhūyate devi  
pākārthaṁ sā yaśodayā  
satīṣu pāka-kartriṣu  
rohini-pramukhāṣu api*

*śrī-vṛndovāca—*

*durvāsasā svayam datto  
varas tasyai maharṣiṇā  
iti kātyāyanī-vaktrāc  
chrutam āsin mayā purā  
tvayā yat pacyate devi  
tad-annaṁ mad-anugrahāt  
miṣṭam svādu-amṛta-sparddhi  
bhoktur āyuskaram tathā*

*ity āhvayati tām nityam  
yaśodā putra-vatsalā  
āyusmān me bhavet putrah  
svādu-lobhāt tathā satī*

Śrī Nārada said, "O Devī, why does Mother Yaśodā call for Śrī Rādhā when Śrī Rohiṇī is known as the foremost of all cocks?"

Śrī Vṛndā replied, "Maharṣi Durvāsā has personally given a boon to Śrī Rādhā. I previously heard this from the mouth of Śrī Kātyāyanī. Durvāsā has said, 'O Devī (Rādhā), by my grace, whatever food You cook shall be very delicious and challenge the taste of nectar. Whoever eats this food will have his longevity increased.' For this



reason, Mother Yaśodā always calls Śrī Rādhikā for cooking. She considers, 'By my son eagerly eating the delicious and pure food prepared by the hand of Śrī Rādhā, He shall have a long life.'

(37)

*śvaśrvaṇumoditā sāpi  
hr̥ṣṭā nandālayaṁ vrajet  
sa-sakhi-prakarā tatra  
gatvā pākaṁ karoti ca*

"After receiving the permission of Her mother-in-law, Śrī Rādhā and Her *sakhi-gaṇa* proceed in ecstasy to the home of Nanda Mahārāja to do the cooking.

(38-42)

*kṛṣṇo 'pi dugdhvā gāḥ kāścid  
dohayitvā janaiḥ parāḥ  
āgacchati pitur vākyāt  
sva-grhaṁ sakhibhir vṛtaḥ*

*abhyāṅga-mardanaṁ kṛtvā  
dāsaiḥ saṁsnāpito mudā  
dhautā-vastra-dharaḥ sragvi  
candanākta-kalevaraḥ*

*dvi-phāla-baddha-keśaiś ca  
grīvā-bhālopari sphuran  
candrākāra-sphurad-bhāla-  
tilakālaka-rañjitaḥ*

*kaṅkaṇāṅgada-keyūra-  
ratna-mudrālasat-karaḥ  
muktāhāra-sphurad-vakṣā  
makarākṛti-kunḍalaḥ*

*muhur ākārīto mātṛā  
praviśed bhojanālaye  
avalambya karaṁ mātur  
baladevam anuvrataḥ*

"Kṛṣṇa and the others milk all the cows, and then, by the request of Nanda Mahārāja, Kṛṣṇa returns to His home surrounded by His *sakhas*. There, some of the servants blissfully massage Him with oil, etc., and assist Him with His bath. Then, after the bath, they offer Him clean clothing, a fresh garland, and sandalwood paste. In this way, He looks very beautiful. Then, the hair above His forehead and neck is tied into a topknot, and on His forehead *tilaka* in the shape of a glowing moon is painted. His beautiful hands and arms are adorned with bangles, bracelets, armlets, and a jewelled seal-ring. He wears an attractive necklace on His chest, as well as *makara*-shaped



earrings. After being repeatedly called by His mother, He takes her hand and enters the dining hall along with Śrī Baladeva and the *sakhas*.

(43-45)

*bhuktvā ca vividhānnāni  
mātrā ca sakhibhir vṛtaḥ  
hāsayan vividhair vākyaib  
sakhibīṣ tair hāsitaḥ svayam*

*itthaṁ bhuktvā tathācamya  
divya-khaṭṭopari kṣaṇāt  
viśramet sevakair dattaṁ  
tāmbūlaṁ vibhajann adan  
rādhāpi bhojanānandaṁ  
dṛṣṭvā yaśodayāhūta  
lalitādi-sakhi-vṛtā  
bhunkte 'nnaṁ lajjayānvitā*

*iti prātaḥ-sevā*

"Surrounded by His mother and the *sakhas*, Kṛṣṇa eats various kinds of food preparations. At this time, Kṛṣṇa and the *sakhas* crack funny jokes and make each other laugh. Submerged in this *hāsyā-rasa*, they gradually finish their meals. After rinsing His mouth, Kṛṣṇa rests for a short while, lying comfortably on a soft bed. Then He and the *sakhas* divide and eat the *tāmbūla* offered by the servants. Śrī Rādhā secretly watches while Kṛṣṇa blissfully eats His meal, and then, when called by Mother Yaśodā, She shyly takes Her meal while surrounded by Śrī Lalitā and the other *sakhis*. In this way, *prātaḥ-sevā* is performed.

(46-50)

*atha pūrvāhna-sevā—*

*gopa-veśa-dharaḥ kṛṣṇo  
dhenu-vṛnda-puraḥ-saraḥ  
vraja-vāsi-janaiḥ prītyā  
sarvair anugataḥ pathi*

*pitaraṁ mātaraṁ natvā  
netrāntena priyā-gaṇān  
yathāyogyāṁ tathā cānyān  
sannivartya vanam vrajet*

*vanam praviśya sakhibhiḥ  
kṛṇḍitvā ca kṣaṇam tataḥ  
vañcayitvā ca tān sarvān  
dvi-traiḥ priya-sakhair yutaḥ*



*saṅketakam vrajed dharṣāt*  
*priyā-sandarśanotsukaḥ*  
*sāpi kṛṣṇe vanam yāte*  
*drṣtvā tam gṛham āgatā*  
*sūryādi-pūjā-vyājena*  
*kusumādy-āhṛti-cchalāt*  
*vañcayitvā gurūn yāti*  
*priya-saṅgeccchayā vanam*

*iti pūrvāhna-sevā*

"Then comes the *pūrvāhna-sevā*. Dressed as a cowherd boy, Śrī Kṛṣṇa departs for the forest with many, many cows in front of Him. All the Vrajavāsīs lovingly follow Him, and as He offers obeisance to His father and mother, He also casts a loving side-long glance toward the *gopī-gaṇa*. Then He offers appropriate respects to the rest of the Vrajavāsīs, persuades them to go back, and then continues to the forest. He enters the forest along with the *sakhas*, and for some time they play together. Then, by some deception, He and two or three of His *priya-sakhas* sneak away. With great eagerness to see Śrī Rādhā, He blissfully proceeds to the *saṅketa-kuñja* (pre-arranged meeting place).

"After seeing Śrī Kṛṣṇa enter the forest, Śrī Rādhā returns to Her home. Under the pretense of collecting flowers, etc., for performing *sūrya-pūjā*, She then enters the forest to meet with Her beloved. In this way, *pūrvāhna-sevā* is performed.

(51-53)

*atha madhyāhna-sevā—*

*ittham tau.bahu-yatnena*  
*militvā sva-gaṇair vṛtau*  
*vihārair vivīdhais tatra*  
*vane vikṛīdato mudā*

*syandolikā-samārūḍhau*  
*sakhībhir dolitau kvacit*  
*kvacid veṇuṁ kara-srastam*  
*priyayā coritam hariḥ*

*anveṣayann upālabdho*  
*vipralabdhah priyā-gaṇaiḥ*  
*hāsito bahudhā tābhir*  
*hṛta-sva iva tiṣṭhati*

"Then, *madhyāhna-līlā*: In this way, with much effort, Śrī Rādhā and Śrī Kṛṣṇa are united. In that forest, surrounded by Their dear friends, They blissfully sport in various amorous pastimes. At one place, They are both seated on a swing and pushed by the *sakhis*. Sometimes, Śrī Rādhā snatches the flute from Kṛṣṇa's hand and hides it. When He searches and can't find it anywhere, He becomes depressed like a person robbed of all his belongings. Not only is He deceived by His *priyā-gaṇa*, but He also becomes the object of their laughter.



(54-57)

*vasanta-ṛtunā juṣṭam  
vana-khaṇḍam kvacin mudā  
praviśya candanāmbhobhiḥ  
kuṅkumādi-jalair api*

*viśiṅcato yantra-muktais  
tat-paṅkenāpi tau mithaḥ  
sakhya 'py evaṁ viśiṅcanti  
tās ca tau siṅcataḥ punaḥ*

*tathānyartusu juṣṭāsu  
kṛīḍato vana-rājiṣu  
tat-tat-kālocitair nānā-  
vihārāiḥ sa-gaṇau dvija*

*śrāntau kvacid vṛkṣa-mūlam  
āsāḍya muni-sattama  
upaviśyāsane divye  
madhu-pānam pracakratuḥ*

"At another place, Rādhā and Kṛṣṇa enter a part of the forest that is especially displaying the pleasant signs of Springtime. There They spray each other using an implement filled with *candana*, *kuṅkuma*, water and mud. Then the *sakhis* spray both of Them, and Rādhā-Kṛṣṇa spray the *sakhis*.

"O Nārada! In this way, Rādhā and Kṛṣṇa return to the forest throughout the various pleasant seasons and, along with Their *sakhis*, engage in pastimes that are appropriate for the time. O Best of the Munis! At one place, being exhausted from Their sporting, They sit down on a beautiful *āsana* beneath a *kalpa-vṛkṣa* and drink too much honey.

(58-62)

*tato madhu-madonmattau  
nidrayā militekṣaṇau  
mithaḥ pāṇim samālambya  
kāma-bāṇa-vaśaṅgatau*

*riraṁsu viśataḥ kuñjam  
skhalat-pādābjakau pathi  
tato vikṛīḍatas tatra  
kariṇi-yūthapau yathā*

*sakhya 'pi madhubhir mattā  
nidrayā pihitekṣaṇāḥ  
abhitāḥ kuñja-puñjeṣu  
sārvā eva vililyire*



*prthag ekena vapusā  
kṛṣṇo 'pi yugapad vibhuḥ  
sarvāsām sannidhiṁ gacchet  
priyānām parito muhuḥ*

*ramayitvā ca tāḥ sarvāḥ  
kariṇi-gajarāḍ iva  
priyayā ca tathā tābhiḥ  
sarovaram athāvrajet*

"After drinking so much honey, They become intoxicated. With Their eyes closing due to drowsiness, They hold each other's hands and are soon enchanted by Cupid's arrows. Overcome by desire, They stumble off the path into a *kuñja*, where They make love like a lordly elephant and his mate.

"Like Rādhā and Kṛṣṇa, the *sakhis* also drink too much honey and become intoxicated. They, too, become drowsy-eyed, stumble into *kuñjas* in every direction and disappear. Then the powerful Śrī Kṛṣṇa expands Himself into many identical forms and simultaneously makes love to all the *sakhis* again and again. Just as the king of elephants dallies with his group of she-elephants, Śrī Kṛṣṇa sports with all of His *sakhis*. Then Rādhā-Kṛṣṇa and the *sakhi-gaṇa* all go to Śrī Rādhā-kuṇḍa for water sports."

(63-65)

*śrī-nārada uvāca—*

*vrnde śrī-nanda-putrasya  
mādhurya-kṛīḍane katham  
aiśvaryasya prakāśo 'bhūd  
iti me chindhi saṁśayam*

*śrī-vṛndovāca—*

*mune mādhurya-mayy asti  
līlā-śaktir harer dṛḍhā  
tayā prthak-kṛtāḥ kṛīḍed  
gopikābhiḥ samam hariḥ*

*rādhayā saha rūpeṇa  
nijena ramate svayam  
iti mādhurya-līlāyāḥ  
śaktir neśatāyā hareḥ*

Śrī Nārada says, "O Vṛndā, why does Śrī Nandanandana display this *aiśvarya* of expanding Himself while He is engaged in the *mādhurya* sport of making love to the *gopis*? Please dispel my confusion."

Śrī Vṛndā replies, "O Muni, the *līlā-śakti* of Śrī Hari is *mādhuryamayī* (full of sweetness). By that *śakti* He expands Himself and individually sports with the *gopis*, but He enjoys with Śrī Rādhā in His own original form. By the action of this *mādhuryamayī-līlā-śakti*, no one knows of His being God.



(66-69)

*jala-sekair mithas tatra  
krīditvā sa-gaṇau tataḥ  
vāsaḥ-srak-candanair divya-  
bhūṣaṇair api bhūṣitau*

*tatraiva sarasas tīre  
divya-ratna-maye gr̥he  
aśnītaḥ phala-mūlāni  
kalpitāni mayaiiva hi  
haris tu prathamam bhuktvā  
kāntayā pariveśitam  
dvi-trābhīḥ sevito gacchec  
chayyām puṣpa-vinirmītam*

*tāmbūlair vyajanais tatra  
pāda-saṁvāhanādibhiḥ  
sevyamāno bhṛśantābhir  
moditaḥ preyaśim smaran*

"After that, Rādhā-Kṛṣṇa and the *sakhis* sport in Śrī Rādhā-kunḍa by splashing water on each other. Then Kīṣorī-Kīśora are decorated with beautiful clothing, ornaments, *candana* and garlands. After that, in a cottage made of celestial gems, They eat a meal of fruits and roots which I gathered for Them. Śrī Kṛṣṇa first eats the fruits and roots served to Him by Śrī Rādhā, and then He lies down on a bed of flower petals, where He is served by two or three of the *sakhis*. They offer Him *tāmbūla*, fan Him and massage His lotus feet, and all the while He remains lost in pleasant thoughts of Śrī Rādhā.

(70-72)

*śrī-rādhāpi harau supte  
sa-gaṇā muditāntarā  
kānta-dattam prīta-manā  
ucchiṣṭam bubhujē tataḥ*

*kiñcid evo tato bhuktvā  
vrajec chayyā-niketanam  
draṣṭum kānta-mukhāmbhojam  
cakorīvan niśā-karam*

*tāmbūla-carvitam tasya  
tatratyābhir niveditam  
tāmbūlāny api cāśnāti  
vibhajanti priyāliṣu*

"Then, while Śrī Kṛṣṇa is lying down, Śrī Rādhā sits blissfully with Her *sakhis* and eats the remnants affectionately left for Her by Her lover. Just as a *cakori* bird flies with great speed to view the moon, Śrī Rādhā eats just a small amount and then goes



quickly to the *śayana-mandira* (sleeping room) to see the moonlike face of Śrī Kṛṣṇa. There, Kṛṣṇa's *dāsīs* give to Rādhā the chewed remnants of His *tāmbūla*, some of which She gives to Her *priya-sakhīs*, and some of which She eats Herself.

(73-75)

*kṛṣṇo 'pi tāsām śuśrūṣuḥ  
svacchandam bhāṣitam mithaḥ  
prāpta-nidra ivābhāti  
vinidro 'pi paṭāvṛtaḥ*

*tāś ca kṣvelim kṣaṇam kṛtvā  
mithaḥ kānta-kathāśrayāḥ  
vyāja-nidrām harer jñātvā  
kutaścid anumānataḥ*

*vimṛśya vadanam dṛgbhiḥ  
paśyantyo 'nyonya-mānanam  
linā iva lajjayā syuḥ  
kṣaṇam ucur na kiñcanam*

"Although awakened by the *gopīs* freely talking about Him, Kṛṣṇa pretends to remain asleep, covered by His cloth. Absorbed in *kṛṣṇa-kathā*, the *gopīs* joke and laugh for awhile. Then, someone realizes that Kṛṣṇa's sleeping is bogus. Looking at each other, they become completely silent and drown in embarrassment.

(76)

*kṣaṇād eva tato vastram  
dūri-kṛtya tad aṅgataḥ  
sādhū nidrām gato 'siti  
hāsayantyo hasanti tam*

"After a moment, they pull the cloth from Kṛṣṇa's body and say, 'Kṛṣṇa! You've had a very good sleep.' Saying this, they all laugh at Him, and He laughs too.

(77-82)

*evam tau vividhair hāsai  
ramamāṇau gaṇaiḥ saha  
anubhūya kṣaṇam nidrā-  
sukham ca muni-sattama*

*upaviśyāsane divye  
sa-gaṇau vistr̥te mudā  
paṇi-kṛtya mitho hāra-  
cumbāśleṣa-paricchadān*



*akṣair vikṛīḍitaḥ premṇā  
narmālāpa-puraḥsaram  
parājito 'pi priyayā  
jītam ity avadan mṛṣā*

*hārādi-grahaṇe tasyāḥ  
pravṛttas tādṛyate tayā  
tayaivam tādṛitaḥ kṛṣṇaḥ  
kaṇṭhōtpala-saroruhaiḥ*

*viṣaṇṇa-vadano bhūtvā  
gata-sva iva nārada  
jīto 'smi ca tvayā devī  
grhyatām yat pañi-kṛtam*

*cumbanādi mayā dattam  
ity uktvā ca tathācarat  
kauṭilyam tad-bhruvor draṣṭum  
śrotum tad-bhartsanam vacaḥ*

"In this way, along with the *sakhis*, Rādhā and Kṛṣṇa enjoy this *hāsyā-rasa*, and in a short time they all fall into a very pleasant sleep. After that, they all sit down on a large, beautiful *āsana* to play *pāśā-khelā* (dice), wherein the wagers are a necklace, a kiss, an embrace and clothing. Absorbed in *prema*, their conversation is full of jokes and laughter. In that game, Rādhā defeats Kṛṣṇa, but He refuses to admit it. He vainly says, 'I have won,' and takes Her necklace, etc. Then Rādhā lightly bops Him with the lotus from Her ear and the *lilā-kamala*<sup>1</sup> She carries in Her hand. O Nārada! Then Kṛṣṇa, with a sad face like a person just robbed of all his possessions, says, 'O Devī! It's true; I've lost. I'm now going to give You that kiss and embrace that you wagered. Please accept it.' Kṛṣṇa says this just to see Rādhā frown and to hear Her scold Him.

(83-84)

*tataḥ śārī-śukānām ca  
śrutvā vāgāhavam mithaḥ  
nirgacchatas tataḥ sthānād  
gantukāmo grhaṁ prati*

*kṛṣṇaḥ kāntām anujñāpya  
gavām abhimukhaṁ vrajet  
sā tu sūrya-grhaṁ gacchet  
sakhi-maṇḍala-saṁyutā*

"Then, after hearing a group of male and female parrots in a battle of words, Rādhā and Kṛṣṇa decide They should go home, so They leave that place. Taking leave of Rādhā, Kṛṣṇa then goes toward the herd of cows, while Rādhā goes with Her *sakhis* to the *sūrya-mandira* for performing *pūjā*.

<sup>1</sup> A *lilā-kamala* is a lotus flower held in the hands as a plaything.



(85-87)

*kiyaḍ-dūram tato gatvā  
parāvṛtya hariḥ punaḥ  
vipra-veśam samāsthāya  
yāti sūrya-grham prati*

*sūryam ca pūjayet tatra  
prārthitas tat-sakhī-janaiḥ  
tad eva kalpitair vedaiḥ  
parihāsyāvagarbhitaiḥ*

*tatas tā api tam kāntam  
parijñāya vicakṣaṇāḥ  
ānanda-sāgare linā  
na viduḥ svam na cāparam*

“After going a short distance, Kṛṣṇa then returns dressed as a *brāhmaṇa* and enters the *sūrya-mandira*. The *gopīs* ask Him to perform the *sūrya-pūjā* and He complies. Seeing Kṛṣṇa disguised as a *brāhmaṇa*, and hearing Him chant some ridiculous, contrived Vedic *mantras* (as He laughs inside), Rādhā and the other clever *gopīs* soon realize who He really is. Then they all melt into an ocean of bliss and can no longer recognize themselves or anyone else.

(88)

*vihārair vividhair evam  
sārdha-yāma-dvayam mune  
nītvā grham vajeṣus tāḥ  
sa ca kṛṣṇo gavām vrajet*

*iti madhyāhna-sevā*

“O Nārada Muni! After enjoying various pastimes in this way for 1 1/2 or 2 *yāmas* of time (1 *yāma* = approximately 3 hrs.), Śrī Rādhā and Her *sakhis* go home, and Śrī Kṛṣṇa goes back to the herd of cows. Thus, *madhyāhna-sevā*.

(89)

*athāparāhna-sevā—*

*saṅgamyā tu sakhin kṛṣṇo  
grhītvā gāḥ samantataḥ  
āgacchati vrajam karṣann  
uttāna-murali-ravaiḥ*

“Next, the *aparāhna-sevā*. In the late afternoon, Śrī Kṛṣṇa reunites with His *sakhas*. Attracting the cows from all directions by the sweet sounds of His *murali* flute, Kṛṣṇa leads everyone back to Vraja.



(90-91)

*tato nandādayaḥ sarve  
śrutvā veṇu-ravaṁ hareḥ  
go-dhūli-pāṭalair vyāptam  
dr̥ṣtvā cāpi nabhaḥ-sthalam*

*viśṛjya sarva-karmāṇi  
striyo bālādayo 'pi ca  
kṛṣṇasyābhimukhaṁ yānti  
tad-darśana-samutsukāḥ*

“Hearing the sound of Kṛṣṇa's flute and seeing the twilight sky filled with dust from the hooves of the cows, Nanda Mahārāja, the *gopas*, women and children all stop whatever they are doing and eagerly go to see Kṛṣṇa.

(92-95)

*rādhikāpi samāgatya  
gṛhaṁ snātvā vibhūṣitā  
sampācya kānta-bhogārthaṁ  
dravyāṇi vividhāni ca  
sakhī-saṁgha-yutā yānti  
kāntam draṣṭum samutsukāḥ*

*rāja-mārga vraja-dvāri  
yatra sarve vrajaukaśaḥ  
kṛṣṇo 'py etān samāgamyā  
yathāvad anupūrvaśaḥ*

*darśanaiḥ sparśanair vāpi  
smita-purvāvalokanaiḥ  
gopa-vṛddhān namaskāraiḥ  
kāyikair vācikair api*

*sāṣṭāṅga-pātaiḥ pitarau  
rohinīm api nārada  
netrānta-sūcitenaiḥ  
vinayena priyās tathā*

“After arriving home, Śrī Rādhā is bathed and decorated. Then, after cooking many delicious preparations for Śrī Kṛṣṇa's enjoyment, She joins Her *sakhī-gaṇa*. eager to see their beloved, they assemble on the main road at the gateway to Vraja long with all the other Vrajavāsīs. When Kṛṣṇa arrives, He duly greets them all one by one by coming before them, by touching, or with smiling sidelong glances. O Nārada! With His body and His words He offers respects to the elder *gopas*. By touching the eight parts of His body to the ground He honors His father, mother and Rohiṇī-devī. And with subtle and modest glances from the corners of His eyes He expresses His affection for His *priyā-gaṇa*.



(96-97)

*evam taiś ca yathā-yogyam  
vrajaukobhiḥ prapūjitaḥ  
gavālayam tathā gās ca  
sampraveśya samantataḥ*

*pitṛbhyām arthito yāti  
bhrātrā saha nijālayam  
snātvā pitvā tathā kiñcid  
bhuktvā mātṛānumoditaḥ  
gavālayam punar yāti  
dogdhu-kāmo gavām payah*

*ity aparāhna-sevā*

"In this way, Śrī Kṛṣṇa is warmly received by all the Vrajavāsis. Then, after causing the cows to enter the *gośālā*, at the request of His father and mother, He and Śrī Balarāma return to Their own home. There, He takes a bath and has a little something to eat and drink. Then, desiring to milk the cows, with His mother's permission He again goes to the *gośālā*. Thus, *aparāhna-sevā*.

(98)

*atha sāyam-sevā—*

*tās ca dugdhvā dohayitvā  
pāyayitvā ca kāścana  
pitṛā sārgham grham yāti  
payo-bhāri-śātānugah*

"Then, *sāyam-sevā*: After Kṛṣṇa and the others milk the cows, they give them water to drink. Then, Kṛṣṇa and His father return home, followed by hundreds of persons carrying milk.

(99)

*tatrāpi mātṛ-vrndaiś ca  
tat-putraiś ca balena ca  
sambhukte vividhānnāni  
caruṣya-cūṣyādikāni ca*

*iti sāyam-sevā*

"After arriving home, He joins His mothers, their sons and Śrī Balarāma in eating various delicious preparations, some meant to be chewed, some to be sucked, etc. Thus, *sāyam-sevā*.



(100-101)

*atha pradoṣa-sevā—*

*tan-mātuḥ prārthanāt pūrvam  
rādhayāpi tadaiva hi  
prasthāpyante sakhi-dvārā  
pakvānnāni tad-ālayam*

*ślāghayamś ca haris tāni  
bhuktvā pitrādibhiḥ saha  
sabhā-grham vrajet taiś ca  
juṣṭam vandi-janādibhiḥ*

"Next, *pradoṣa-sevā*: Because Mother Yaśodā had previously asked Her to do so, at the time of Kṛṣṇa's meal Śrī Rādhā has some of Her *sakhis* bring to Kṛṣṇa's house all the preparations She has cooked. While eating, Kṛṣṇa praises all of those foods again and again. Then, accompanied by His father and the others, He goes to the assembly hall where He is delighted by groups of singers and storytellers.

(102-104)

*pakvānnāni grhītvā yāḥ  
sakhyas tatra samāgatāḥ  
bahūni ca punas tāni  
pradattāni yaśodayā*

*sakhyā tatra tayā duttam  
kṛṣṇocchiṣṭam tathā rahaḥ  
sarvam tābhiḥ samāniya  
rādhikāyai nivedyate*

*sāpi bhuktvā sakhi-varga-  
yutā tad-anupūrvaśaḥ  
sakhībhir maṇḍita tiṣṭhed  
abhisartum mudānvitā*

"The *sakhis* who had taken the food preparations to Nandālaya return. In their hands are many remnants of that food, sent by Mother Yaśodā for Śrī Rādhā and Her friends. One *sakhī* (Dhanyāsthā) secretly places in the other *sakhis'* hands Kṛṣṇa's *adharāmṛta*,<sup>1</sup> which they offer to Rādhā. She and Her *sakhis* eat all those foods one by

<sup>1</sup> *Adharāmṛta* means the nectar of His lips, that is, the food which Kṛṣṇa personally tasted and then left on His plate.



one, and after their meal, the *sakhīs* blissfully decorate Śrī Rādhā in preparation for Her *abhisāra* (journey to meet Her lover).

(105-106)

*prasthāpyate 'nayā kācid  
ita eva tataḥ sakhi  
tayābhisāritā sā 'tha  
yamunāyāḥ samīpataḥ*

*kalpa-vṛkṣa-nikuñje 'smin  
divya-ratna-maye grhe  
sita-kṛṣṇa-niśāyogya-  
veśa yāti sakhi-yutā*

"Rādhā then sends one *sakhi* to Nandālaya to inform Kṛṣṇa where the *saṅketa-kuñja* (secret meeting place) shall be. After notifying Him, that *sakhi* returns and induces Rādhā to begin Her *abhisāra* to a place near the Yamunā. Dressed in either white or dark blue, according to what is appropriate for the particular night, Rādhā and Her *sakhīs* arrive at a cottage made of celestial gems, in a *kuñja* full of *kalpa-vṛkṣas* in the Vṛndāvana forest.

(107-109)

*kṛṣṇo 'pi vividhaṁ tatra  
drṣṭvā kautuhalaṁ tataḥ  
kavituāni manojñāni  
śrutvā ca gītakāny api*

*dhana-dhānyādibhis tāṁś ca  
prīṇayitvā vidhānataḥ  
janair ākārīto mātṛā  
yāti śayyā-niketanam*

*mātari prasthitāyāntu  
bhojayitvā tato grhāt  
saṅketakam kāntayātra  
samāgacched alakṣitaḥ*

*iti pradoṣa-sevā*

"In the *sabhā-grha* (assembly hall), Kṛṣṇa sees various curious things and hears charming poetry and songs. Afterwards, He satisfies the performers with money, rice, etc., according to the traditional custom. Then, being called by His mother and others, He goes to His *śayana-grha* (sleeping room). When His mother feeds Him and then leaves, Kṛṣṇa stealthily sneaks out of the house and goes to the *saṅketa-kuñja* to meet Rādhā. Thus, *pradoṣa-sevā*.



(110-112)

*atha rātri-sevā—*

*milītvā tāv ubhāv atra  
kṛīḍato vana-rājiṣu  
vihārair vividhair hāsyā-  
lāsyā-gīta-puraḥsarah*

*sārdha-yāma-dvayaṁ nītvā  
rātrer evaṁ vihārataḥ  
susupsū viśataḥ kuñjam  
pañca-śābhir alakṣitau*

*nirvṛnta-kusumaiḥ klṛpte  
keli-talpe manorame  
sūptāvatīṣṭhatām tatra  
sevyamānau priyālibhiḥ*

*iti rātri-sevā*

"Next *rātri-sevā*: After being united, Rādhā and Kṛṣṇa sport throughout the forest in various pastimes full of laughing, dancing and singing. Enjoying in this way, 1 1/2 or 2 *yāmas* of the night elapse (4 1/2 to 6 hours). Desiring to go to sleep, They sneak into a *kuñja* along with five or six of Their *sakhīs*. Then, being served by the *sakhīs*, Rādhā and Kṛṣṇa fall asleep on a pleasure-bed of stemless flowers. Thus, *rātri-sevā*."

### Discussion on Rādhā-Kṛṣṇa Rasa

(113-120)

*śrī-nārada uvāca—*

*śrotum icchāmi bho deva  
vraja-rāja-sutasya ca  
vṛndāvane rasam divyam  
rādhayaikāntikam saha*

*śrī-sadāśiva uvāca—*

*śṛṇu nārada vakṣyāmi  
rādhā-kṛṣṇa-rasam śucim  
su-gopyam paravodāram  
na vaktavyam hi kasyacit*

*aikāntika-rasāsvadam  
kartum vṛndāvane mune  
vraja-rāja-kumāram ca  
bahu-kālam abhāvayam*

*mayi prasannaḥ śrī-kṛṣṇo  
mantra-yugmam anuttamam*



*yugalākhyam dadau mahyam  
svīyojjvala-rasāplutam*

*samabravīt tadā kṛṣṇaḥ  
sva-śiṣyam mām svakam rasam  
bravīmi tuām śṛṇusvādya  
brahmādinām agocaram*

*vraja-rāja-suto vṛndā-  
vane pūrṇatamo vasan  
sampūrṇa-ṣoḍaśa-kalā  
vihāram kurute sadā*

*vāsudevaḥ pūrṇataro  
mathurāyām vasan puri  
kalābhiḥ pañca-daśabhir  
yutaḥ kṛṣṇa sarvadā*

*dvārakādhipatir dvāra-  
vatyām pūrṇas tu asau vasan  
catur-daśa-kalāyukto  
viharaty eva sarvadā*

After hearing about *līlā* from Śrī Vṛndādevī, Śrī Nārada approaches Śrī Sadāśiva and says, "O Deva! I want to hear about the divine *rasa* of Śrī Śrī Rādhā-Kṛṣṇa in Vṛndāvana."

Śrī Sadāśiva replies, "O Nārada! The *ujjvala-rasa* of Śrī Śrī Rādhā-Kṛṣṇa is the highest and most confidential subject, but I shall speak about it. You shouldn't reveal this to just anyone. O Muni! To taste this *aikāntika-vṛndāvana-rasa*, I meditated on Śrī Nandanandaṇa for a very long time. Being pleased with me, Śrī Kṛṣṇa gave to me the *mantras* known as *yugala-mantra*, which are overflowing with His own *ujjvala-rasa*. I became His disciple, and then He described this *rasa* to me. O Ādya (Best of Persons)! I shall now describe to you that which is unknown even to Brahmā. Please listen. Śrī Kṛṣṇa is perfect in Dvārakā with fourteen traits (*kalās*), more perfect in Mathurā with fifteen traits, and most perfect in Vṛndāvana with sixteen traits.

(121-124)

*ekayā kalayā dvābhyām  
mathurā-dvārakādhipau  
vṛndāvana-pate rūpau  
pūrṇau sve sve pade rase*

*mathurā-nātho vṛndāvanādhipāpekṣayā svarūpeṇa līlayā ca ekayā kalayā ūnaḥ. mathurā-  
līlayām mathurāyām ca sampūrṇa-ṣoḍaśa-kalaḥ. tathā dvārakā-nātho vṛndāvanādhipāpekṣayā  
svarūpeṇa līlayā ca. dvābhyām kalābhyām ūnaḥ. dvārakāyām dvārakā-līlayām ca pūrṇa-  
ṣoḍaśa-kalaḥ.*



śrīr bhū-lilā yogamāyā  
 cintyācintyā tathaiiva ca  
 mohini kauśalīty aṣṭau  
 bahiraṅgāś ca śaktayaḥ  
 lilā prema-svarūpā ca  
 sthāpany ākarṣaṇī tathā  
 saṁyoginī viyoginyā-  
 hlādinī antaraṅgikā

vraje śrī-kṛṣṇa-candrasya  
 santi ṣoḍaśa-śaktayaḥ  
 poṣikā madhurasyaiva  
 tasyaitā vai sanātanāḥ

“Compared to the *lilā* of Kṛṣṇa in Vṛndāvana, in His *lilā* as Mathurānātha He has one fewer trait, and as Dvārakānātha He has two fewer traits. Śrī, bhū, lilā, yogamāyā, cintyā, acintyā, mohini and kauśalī comprise Kṛṣṇa's *bahiraṅgā-śakti* (external energy). *Lilā* (*mādhuryamayī-lilā-śakti*), *prema*, *sva-rūpā*, *sthāpanī*, *ākarṣaṇī*, *saṁyoginī*, *vīyoginī* and *hlādinī* comprise His *antaraṅgā-śakti* (internal energy). In Vraja, these sixteen eternal *śaktis* of Śrī Kṛṣṇacandra serve to nourish the *madhura-rasa*.

(125-128)

hlādinī ya mahā-śaktiḥ  
 sarva-śakti-varīyāsī  
 tat-sāra-bhāva-rūpā śrī-  
 rādhikā parikīrtitā

tayā śrī-kṛṣṇa-candrasya  
 kṛīḍāyāḥ samaye mune  
 tad-āviṣṭam vāsudevam  
 saha kṣīrābdhi-nāyakam

antarīkṣya-gatam kuryāc  
 chaktir ākarṣaṇī hareḥ  
 kṛīḍānte sthāpayet tantu  
 sthāpanī kṛṣṇa-dehataḥ

sampūrṇa-ṣoḍaśa-kalāḥ  
 kevalo nanda-nandanāḥ  
 vikṛīḍan rādhayā sārḍham  
 labhate paramam sukham

“The *śakti* known as *hlādinī* is the *mahā-śakti*, and is greater than all the others. Śrī *rādhikā* is the form of that quintessential *bhāva*. O Muni! At the time of Śrī Rādhā-Kṛṣṇa's sporting, the *kṛṣṇa-śakti* known as *ākarṣaṇī* arises. It attracts Kṣīrābdhiśāyī and Vāsudeva, who are merged in Kṛṣṇa's body, and then takes Them off into the sky. Only Rādhā-Kṛṣṇa's *lilā* remains. At the conclusion of Kṛṣṇa's sporting with Rādhā, the *śakti* named *sthāpanī* brings Kṣīrābdhiśāyī and Vāsudeva back from the sky and



places Them inside Kṛṣṇa's body. For sixteen full years, as Śrī Nandanandana alone, Śrī Kṛṣṇa enjoys transcendental happiness sporting with Śrī Rādhā."

(129-130)

śrī-nārada uvāca—

gate madhu-purīm kṛṣṇe  
vipralambha-rasaḥ katham  
vāsudeve rādhikāyāḥ  
saṁśayaṁ chindhi me prabho

śrī-sadāśiva uvāca—

śaktiḥ saṁyoginī kāmā  
vāmā śaktir viyoginī  
hlādinī kīrtidā-putrī  
caivaṁ rādhā-trayaṁ vraje

Śrī Nārada replies, "O Prabhu! When Śrī Kṛṣṇa goes to Madhupuri (Mathurā), how can Śrī Rādhā feel the *vipralambha-rasa* (separation) toward Him in His Vāsudeva form? In other words, Śrī Rādhā has *niṣṭhā* in Śrī Kṛṣṇa, but not in the Vāsudeva form which exists within Kṛṣṇa. When Kṛṣṇa goes to Mathurā, He assumes the form of Vāsudeva, so how is it possible that the *vipralambha-rasa* can arise in Rādhā at this time? Please explain this mystery to me."

Śrī Sadāśiva answers, "In Vraja, Śrī Rādhā exists in three forms: as Kāmā (*saṁyoginī-śakti*), Vāmā (*viyoginī-śakti*) and Kīrtidā-putrī (*hlādinī-śakti*).

(131-134)

mama prāṇeśvaraḥ kṛṣṇas  
tyaktvā vṛndāvanaṁ kvacit  
kadācin naiva yāttī  
jānīte kīrtidā-sutā

kāmā-vāme na jñāta  
iti ca brahma-nandana  
rāsārambha ivāntardhiṁ  
gatavān nanda-nandanaḥ

mathurām mathurā-nā'ho  
vāsudevo jagāma ha  
antar-hite nanda-sute  
śrīmad-vṛndāvane mune

pravāsākhyaṁ rasaṁ lebhe  
rādhā vai kīrtidā-sutā  
tato vadanti munayaḥ  
pravāsaṁ saṅga-vicyuṭim



"Kīrtidā-sutā knows that, 'My Prāṇeśvara Śrī Kṛṣṇa never leaves Vṛndāvana at any time or for any reason.' But Kāmā and Vāmā don't know this. O Brahma-nandana! Śrī Nandanandana disappears from Vṛndāvana in the same way He disappears at the beginning of the *rāsa-līlā*. Mathurānātha Śrī Vāsudeva goes to Mathurā.<sup>1</sup> O Muni! When Nandanandana disappears in Vṛndāvana, Kīrtidā-sutā Śrī Rādhā experiences a type of *vipralambha-rasa* known as *pravāsa* (a feeling that the lover has gone to a distant land). For this reason, the *munis* call this type of separation *pravāsa*.

(135-137)

*mama jivana-netā ca  
tyaktvā mām mathurām gataḥ  
iti vihvalitā vāmā  
rādhā yā virahād abhūt*

*yamunāyām nimagnā sā  
prakāśam gokulasya ca  
golakam prāpya tatrābhūt  
saṁyoga-rasa-ṭeśalā*

*kāmā rādhā ca mathurā-  
virahena nīṇḍitā  
kurukṣetram gatā tīrtha-  
yātrā-parama-lālasā*

"The hero of My life has abandoned Me and gone to Mathurā.' Thinking in this way, Vāmā Rādhā becomes overwhelmed by feelings of separation from Kṛṣṇa and drowns in the Yamunā. Then She enters the celestial sphere of Gokula and obtains *saṁyoga-rasa* (union) with Kṛṣṇa. But Kāmā Rādhā, being terribly afflicted by Kṛṣṇa's leaving, and longing to see Him again, goes to Kurukṣetra under the pretense of making a *tīrtha-yātrā* (holy pilgrimage).

(138-140)

*nanda-nandana-bhāva-jña  
uddhavo vrajam āgataḥ  
sāntvayiṣyan kīrtidāyāḥ  
sutām māsa-dvaye gate*

*rādhām āsvādayāmāsa  
śrīmad-bhāgavatārthakam  
kathāyām bhāgavatāntu  
jātāyām muni-puṅgava*

*vrajendra-nandanah śrīmāms  
tadā pratyakṣatām gataḥ*

<sup>1</sup> See *Caitanya-caritāmṛta*, *Antya-līlā* 1.66.



*ataeva pādmottara-khaṇḍoktaṁ dvārakādhīpater vṛndāvanam prati-gamanam kṣīrābdhiśāy  
āviṣṭatvāt kṣīrābdhiśāyino droṇādīnāṁ labdha-vara-tvāt, teṣāṁ punaḥ sva-sthāna-prāpaṇārtham  
evety avagantavyam. śrīmad-bhāgavata-vākyaṇām evaṁ vicāro 'vagantavyaḥ pādmottara-  
khaṇḍe tu "kālinḍi-puline ramye" ity atra śrī-dvārakā-nāthasya śrī-nanda-nandana-madhura-lilā-  
saṁdarśane sotkanṭhatvād vyoma-yānair etya śrī-vṛndāvane māsa-dvayam uvāsety abhiprāyo  
jñeyaḥ. tad yathā śrī-lalīta-mādhava (8.34)—"apari-kalīta-pūrvah" ityādi.*

"Knowing Śrī Nandanandana's mind, Śrī Uddhava arrives in Vraja to give solace to Kīrtidā-sutā Śrī Rādhā. For two months he remains there causing Rādhā to taste the true meaning of *Śrīmad-Bhāgavatam*. O Best of Munis! When She hears that *bhāgavati-kathā*, Śrī Vrajendra-nandana appears directly before Her.

In the aforementioned *Uttara-khaṇḍa* of the *Padma Purāṇa*, this *pramāṇa* is given: Śrī Dvārakānātha, with Kṣīrābdhiśāyī Viṣṇu merged in His body, then returned to Vṛndāvana to send Droṇa and others back to their places in the *devaloka*. They had previously received a boon from Kṣīrābdhiśāyī Viṣṇu that enabled them to enter the bodies of Śrī Nanda, etc., to taste the manifest *līlā* of Śrī Kṛṣṇa. The fact that Kṛṣṇa eternally resides in Vraja is confirmed by statements in the *Śrīmad-Bhāgavatam*. The meaning of "*kālinḍi-puline ramye*", etc., from the *Padma Purāṇa* is that Śrī Dvārakānātha, being very eager to see Śrī Nandanandana's *madhura-līlā*, flew in a celestial car to Śrī Vṛndāvana, where He remained for two months. This is also described in *Śrī Lalīta-mādhava-nāṭaka* (8:34), where it says "*apari-kalīta-pūrvah*", etc.

(141)

*iti te sarvaṁ ākhyātāṁ  
naityikāṁ caritāṁ hareḥ  
pāpino 'pi vimucyante  
smaraṇād yasya nārada*

"O Nārada! I have described to you all of Śrī Kṛṣṇa's daily pastimes. By remembering these *līlās* even sinners will be liberated."

### Mantra-japa after Aṣṭa-kāla-sevā

(142-144)

*aṣṭa-kālokta-śuśrūṣā-  
nantaram sādhaḥ kramāt  
dvātriṁśad-akṣara-mukhyān  
japen mantrān atandritaḥ*

*mahā-mantram japet ādau  
daśārṇam tad-anantaram  
tataḥ śrī-rādhikā-mantram  
gāyatrīm kāmakiṁ tathā*

*tato yugala-mantram ca  
japet rāsa-sthali-pradam*



*tato 'ṣṭānām sakhinām ca  
japen mantrān yathā-kramam  
tataḥ ṣaṇ-mañjarīnām ca  
sva-sva-mantrān kramāḥ jayet*

After engaging in this *aṣṭa-kāla-sevā*, the *sādhaka* shall diligently chant (according to the previously described method) the thirty-two-syllable *mukhya-mantra* (*hare kṛṣṇa mahā-mantra*). Then he shall chant the ten-syllable *mantra*,<sup>1</sup> then the *śrī-rādhikā-mantra*, followed by the *prema*-giving *rādhā-gāyatrī*. After that, he shall chant the *yugala-mantra*, which reveals the *rāsa-sthali* (the site of the *rāsa-līlā*). Then he shall chant the respective *mantras* of the eight principal *sakhis* and the six principal *mañjarīs*, as well as the *mantras* of Śrī Mañjulālī and Śrī Kaustūrī Mañjarīs.

## The Fruit of Accepting Gopī-bhāva

(145-146)

*yathā ādi-purāṇe—*

*gopī-bhāvena ye bhaktā  
mām eva paryupāsate  
teṣu tāsū iva tuṣṭo 'smi  
satyaṁ satyaṁ dhanañjaya*

*veśa-bhūṣā-vayo-rūpaḥ  
gopikā-bhāvam āśritāḥ  
bhāvukeyāś ca tad-bhāvam  
yānti pāda-rajo 'rcanāt*

The fruit of the *sādhaka*'s acceptance of *gopī-bhāva* is described in the *Ādi Purāṇa*, where Śrī Kṛṣṇa says, "O Dhanañjaya! Those *bhaktas* who worship Me in *gopī-bhāva* make Me very happy. Because they worship the dust of the lotus feet of the *gopīs* and adopt the *gopī-bhāva* in their dress, decorations, age and form, they are able to obtain *gopī-prema*."

(147)

*yathā ekāmra-purāṇe—*

*aho bhajana-māhātmyam  
vṛndāvana-pater hareḥ  
pumān yoṣid bhaved yatra  
yoṣid-ātma-samānikā*

In the *Ekāmra Purāṇa* it is said: The wonderful sweetness of worshipping Vṛndāvanēśvara Śrī Kṛṣṇa is astonishing. Even a male person who performs *bhajana* in *gopī-bhāva* attains the body of a *vraja-gopī*.

<sup>1</sup> *klīm gopijana-vallabhāya svāhā*



*pādme ca (uttara-khaṇḍe)—*

*purā maharṣayaḥ sarve  
daṇḍakāraṇya-vāsinaḥ  
rāmaṁ dṛṣṭvā harim tatra  
bhoktum aicchan su-vigrahaṁ*

*te sarve stritvam āpannāḥ  
samudbhūtāś ca gokule  
harim samprāpya kāmēna  
tato muktā bhavārṇavāt*

*brhad-vāmana-siddhāś ca  
śrutayo 'pi yathā purā  
gopī-bhāvena saṁsevyā  
samudbhūtā hi gokule*

*yad-uktaṁ śrī-rūpa-gosvāmi-caraṇaiḥ—*

*harim su-rāga-mārgēna  
sevate yo narottamaḥ  
kevalenaiva sa tadā  
gopikātvam iyād vraje*

In the *Padma Purāṇa* it is said: Formerly, after many days of seeing the beauty of Śrī Rāmacandra, the sages living in the Daṇḍakāraṇya Forest were fortunate to have *rati* arise in their hearts toward the beautiful form of Śrī Kṛṣṇa. Having engaged in *sādhana*, they attained *bhāva* and took birth in Vraja as *gopīs*. In this way, they achieved *kṛṣṇa-prema* and were liberated from the ocean of material life.

The *Brhad-vāmana Purāṇa* states: In ancient times, the *śruti-gaṇa* (personified *śrutis*) worshipped Śrī Kṛṣṇa in *gopī-bhāva* and obtained births as *vraja-gopīs*.

Śrī Rūpa Gosvāmi Prabhupāda states: The best of men perform *śrī-hari-sevā* by exclusively following the *rāga-n ārga*. At the time of attaining *bhāva* and *siddhi*, they become *gopīs* in Vraja.

*bhakti-tattva-kaumudyaṁ—*

*ekasmin vāsanā-dehe  
yadi cānyasya bhāvanā  
tarhi tat sāmānyam eva syāt  
yathā vai bharate nṛpe*

In the *Bhakti-tattva-kaumudī* it is said: If, while occupying one body, a person meditates on a different type of body, he will attain a body like that. For example, after meditating on a deer, King Bharata obtained the body of a deer.



## The Fruit of Aṣṭa-kāla-sevā

(153)

*yathā sanat-kumāra-saṁhitāyām—*

*śrī-nārada uvāca—*

*dhanyo 'smy anugrṛhito 'smi  
tvayā devī na saṁśayaḥ  
harer me naityiki līlā  
yato me ūya prakāśitā*

In the *Sanat-kumāra Saṁhitā* the fruit of *aṣṭa-kāla-sevā* is described thus: Śrī Nārada says to Śrī Vṛndādevī, "O Devī! Today, by your mercy, I have been blessed because you have revealed to me the daily *līlā* of Śrī Kṛṣṇa."

(154-155)

*śrī-sanat-kumāra uvāca—*

*ity uktvā tām parikramya  
tayā cāpi prapūjitaḥ  
antardhānam gato rājan  
nārado muni-sattamaḥ  
mayāpy etad ānupūrvyam  
sarvaṁ tat parikīrtitam  
japan<sup>1</sup> nityaṁ prayatnena  
mantra-yugmam anuttamam*

Śrī Sanat-kumāra says, "O King! Speaking in this way, Śrī Nārada circumambulated Śrī Vṛndādevī and was then offered *pūjā* by her. After that, *muni-sattama* Śrī Nārada disappeared. Very carefully I regularly chanted that best of all *mantras*, the *yugala-mantra*, and everywhere proclaimed its glories.

(156-158)

*kṛṣṇa-vaktrād idam labdham  
purā rudreṇa yatnataḥ  
tenoktam nārādāyātha  
nāradena mayoditam<sup>2</sup>*

*saṁsārāgni-vināśāya  
mayāpy etat tavoditam  
tvayā caitad gopaniyam  
rahasyaṁ paramādbhutam*

*śrī-ambarīṣa uvāca—*

*ārṣa-prayoga-hetu 'japatā' sthāne 'japan' haiyāche baliyā mane haya.  
nama' sthāne 'mayā' prayogao ārṣa.*



*kṛta-kṛtyo 'bhavaṁ sākṣāt  
tvaṁ prasādād ahaṁ guro  
rahasyātirahasyaṁ yat  
tvayā mahyaṁ prakāśitam*

"In ancient times, Śrī Rudra very carefully obtained this knowledge from the mouth of Śrī Kṛṣṇa. Then he spoke it to Śrī Nārada. Śrī Nārada then told me, and in order to relieve you from the fire of material life, I revealed it to you. You shall keep this most wonderful mystery hidden within your heart."

Śrī Ambarīṣa replies, "O Guru! By your direct mercy I have attained the fulfillment of my heart's desire, because you have revealed to me that most secret of all secrets."

(159-160)

*śrī-sanat-kumāra uvāca—*

*dharmān etān upādiṣṭo  
japaṁ mantraṁ ahaṁ niśam  
acirād eva tad-dāsyam  
avāpsyasi na saṁśayaḥ*

"*etān dharmān—*aṣṭa-kāla-sevā-rūpān; *mantram—*yugala-mantram; *tad-dāsyam—*tayoh śrī-rādhā-kṛṣṇayor dāsyam dāsi-bhāvam" *iti.*

*mayāpi gamyate rājan  
guror āyatanam mama  
vṛndāvane yatra nityam  
gurur me 'sti sadāśivaḥ*

Śrī Sanat-kumāra says, "I have instructed you in this *aṣṭa-kāla-sevā-dharma*. By continually chanting this *yugala-mantra* day and night, you will no doubt very soon attain the service of Śrī Rādhā-Kṛṣṇa in *dāsi-bhāva*. O King! I am now going to Śrī Vṛndāvana, where my *gurudeva* Śrī Sadāśiva always resides."

(161)

*dvātriṁśad-akṣarādinām mantrāṇām krameṇa phalaṁ yathā pādme—*

*dvātriṁśad-akṣaram mantraṁ  
nāma-ṣoḍaśakānvitam  
prajapaṁ vaiṣṇavo nityam  
rādhā-kṛṣṇa-sthalaṁ labhet*

The fruit of chanting the thirty-two-syllable *mantra* (*hare kṛṣṇa*) is described in the *Padma Purāṇa*: Those Vaiṣṇavas who always chant the *mantra* composed of sixteen names divided into thirty-two syllables attain Śrī Vṛndāvana, the abode of Śrī Rādhā-Kṛṣṇa.



(162)

*gautamiya-tantre ca—*

*ahar-niṣam japeṇ mantraṁ  
mantri niyata-mānasaḥ  
sa paśyati na sandeho  
gopa-rūpiṇam iṣvaram*

In the *Gautamiya-tantra* it is said: A person who is disciplined in his mind, and who chants the *kṛṣṇa-mantra* day and night, shall no doubt see the Lord in His *gopa* form.

(163)

*gaurī-tantre ca—*

*śrīmad-aṣṭākṣaram mantraṁ  
rādhāyāḥ prema-siddhi-dam  
prajapet sādhaḥ yas tu  
sa rādhāntikam āpnuyāt*

In the *Gaurī-tantra* it is said: The *sādhaka* who chants the *prema*-giving eight-syllable *śrī-rādhā-mantra* shall obtain the lotus feet of Śrī Rādhā.

(164-165)

*sanat-kumāra-saṁhitāyāṁ—*

*japed yaḥ kāma-gāyatrīṁ  
kāma-bīja-samanvitām  
tasya siddhir bhavet prema  
rādhā-kṛṣṇa-sthalaṁ vrajet*

*etāṁ pañca-padīṁ japtvā  
śraddhayā 'śraddhayāśakṛt  
vṛndāvane tayoṛ dāsyāṁ  
gacchaty eva na saṁśayaḥ*

In the *Sanat-kumāra Saṁhitā* it is said: Whoever chants the *kāma-bīja* combined with the *kāma-gāyatrī* attains *prema-siddhi* and goes to Śrī Vṛndāvana. Whoever with faith or without faith chants this five-part *gāyatrī-mantra* again and again will without a doubt obtain the service of Śrī Rādhā-Kṛṣṇa in Vṛndāvana.

(166)

*kiśorī-tantre ca—*

*etān sakhinām aṣṭānām  
mantrān yaḥ sādhaḥ japed  
śrī-rādhā-kṛṣṇayor kṣīpram  
vihāra-sthalaṁ āpnuyāt*



In the *Kīṣorī-tantra* it is said: The *sādhaka* who chants the *mantras* of Śrī Lalitā and the rest of the *aṣṭa-sakhīs* shall very quickly attain the place of Rādhā-Kṛṣṇa's pastimes in Vṛndāvana.

(167)

*tatraiva—*

*mantrān etān mañjarīnām  
aṣṭānām yo japeṭ sadā  
prema-siddhir bhavet tasya  
śrī-vṛndāvanam āpnuyāt*

In the same book it is also said: Whoever always chants the *mantras* of Śrī Rūpa and the rest of the *aṣṭa-mañjarīs* shall, upon attaining *siddhi*, go to Śrī Vṛndāvana.

(168)

*smaraṇānantaram siddha-  
dehasyaiva ca sādhakāḥ  
aṣṭa-kāloditām līlām  
saṁsmaret sādhakāṅgakah*

The *sādhaka* who has performed the various components of *bhakti* shall, after meditating on his own *siddha-deha*, meditate on the *aṣṭa-kāla-līlā*.

### The Eight Time Periods

(169-170)

*kālau niśānta-pūrvāhnāv  
aparāhna-pradoṣakau  
vijñeyau tri-tri-ghaṭikau  
prātaḥ sāyam dvayam dvayam  
  
dvi-dvi-praghaṭikau jñeyau  
madhyāhna-rātrikāv iti*

Those eight time periods are measured as follows: The *niśānta*, *pūrvāhna*, *aparāhna* and *pradoṣa-līlās* each last for three hours, for a total of twelve hours or thirty *daṇḍas*. The *prātaḥ* and *sāyam-līlās* each last for two hours, totalling four hours or ten *daṇḍas*. The *madhyāhna* and *rātri-līlās* each last for four hours, for a total of eight hours or twenty *daṇḍas*.

(171)

*eteṣu samayeṣu evam  
yā yā līlā puroditā  
tām tām eva yathā-kālam  
saṁsmaret sādhakō janah*



These *aṣṭa-kāla-līlās* have been previously described. The *sādhaka* shall meditate on them at the proper times.

Thus ends the *Śrī Śrī Rādhā-kṛṣṇāṣṭa-kāliya-līlā-smaraṇa-krama-paddhatiḥ* by Śrī Dhyānacandra Gosvāmī.





